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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 22, 1995

IN MUSIC NEWS



MCA Primes Fans For Buffett's 'Barometer Soup'

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SW networks

congratulates Carl P. Mayfield, Loscalzo & the staffs of

Country's Most Wanted

&

static

for their Billboard Radio Award nominations.

TICKETMASTER RIVALS SEEK NEW BIZ

■ BY ERIC BOEHLERT

NEW YORK—Ever since it purchased assets from once-mighty competitor Ticketron in 1991, critics have charged that Ticketmaster faces no rival and has cornered itself a lucrative market.

The accusation, with which the Justice Department's recent investigation did not concur, stems not only from the 1991 acquisition but from Ticketmaster's well-documented penchant for buying regional players. Among them: New York/Detroit's TicketWorld in 1985, Florida's Select-A-Seat in 1988, Minneapolis' Dayton's Ticketing in 1989, Kansas City, Mo.'s Capital Automated Ticketing in 1989, Atlanta's SEATS in 1990, Texas' Southland Corp.'s ticketing assets in 1991, and Boston's TicketPro in 1993.

But perhaps a more precise charge would be that TM faces little *national* competition. That's because a handful of challengers covering a patchwork of regions are bidding and occasionally winning contracts to provide the same types of services that Ticketmaster offers: box-office support, phone rooms, a network of satellite outlets, and promotional dollars.

Despite Ticketmaster selling 55 million tickets last year and its regional competitors moving just a fraction of that number, the seemingly mismatched duels continue to unfold.

What follows is a look at five companies—Dillard's, Tele-charge, ProTix, Select-A-Seat, and ETM—pounding the streets and searching for a foothold into the Ticketmaster-dominated world of venues, contracts, and concerts. We begin with Dillard's.

More than 20 years ago, while sitting in the stands at an Arizona State University football game, computer programmer Dorothy McLaughlin joined her sister and brother-in-law, Margie and Bill Bliss, in a brain teaser: Why couldn't tickets be sold electronically from various remote outlets, allowing all customers the same seat selection?

PROTIX.

Tele-charge Systems

Dillard's

At the time, companies bicycled hard tickets between outlets, and each outlet could only sell from allotted areas in a venue (i.e., outlet A sold tickets from sections 100-130).

The trio went to work. With the help of their revolutionary computer program, which created a central system

(Continued on page 78)

Morris Dives Into Sea Of New Labels

■ BY DON JEFFREY

NEW YORK—MCA Music Entertainment's new label deal with Doug Morris—the third high-profile joint venture announced by the MCA unit in less than a year—marks another entry into a crowded, competitive field of new labels.



MORRIS

MCA.

(Continued on page 15)

George Michael Arrives At DreamWorks/Virgin

Sony Suit Settled

■ BY ADAM WHITE and DOMINIC PRIDE

LONDON—George Michael spent five hours on July 11 putting the finishing touches to the documents that will change his career. Then he went to work in a London recording studio.

The 32-year-old British singer has finally settled his bitter, protracted dispute with Sony Music and signed with DreamWorks SKG for North America and Virgin Records for the rest of

(Continued on page 80)



PHOTO: STARFILE

MICHAEL

Career Boost Seen

■ BY JEFF CLARK-MEADS

LONDON—A preview of George Michael's new sound has already created the kind of excitement any record company would greatly appreciate. As an additional boost to his career, it has been suggested that his public battles with Sony Music Entertainment U.K. have garnered public sympathy for him.

The song "Like Jesus To A Child" was played by the U.K.'s largest

(Continued on page 81)

Sony's 'Spirit Of '73' Rocks For Pro-Choice

■ BY CHRIS MORRIS

LOS ANGELES—Sony 550 Music will mate activist zeal with a sense of nostalgic fun on Aug. 8, when it releases "Spirit Of '73: Rock For Choice," a multi-artist compilation that will benefit the music community's abortion-rights and women's health advocacy organization.



LETTERS TO CLEO

SONY 550 MUSIC

The album features 14 female

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This Year, McDonald's Tells The Film Studios To 'Hold The Videos'

■ BY EILEEN FITZPATRICK

LOS ANGELES—After four years of courting the video industry, McDonald's appears to be re-evaluating the relationship. At least for this year, the fast-food chain is dumping the idea of selling videos under its golden arches.

Although the Oak Brook, Ill., chain has not confirmed any holiday promotion plans, most industry sources say that return problems from its 1994 promotion, coupled with a changing marketplace, have nixed the promotion for this year.

According to a reliable source, McDonald's will repeat a Monopoly game promotion, which will begin in

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THE MODERN AGE

RCA's Wanderlust Takes Trip To Clubland

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Majors Eye New Options For Vid Channel

Joint Venture Called Off; U.S. Continues Probe

■ BY BRETT ATWOOD

LOS ANGELES—Most of the major-label participants in an abandoned U.S. music video venture may be laying the groundwork for another new U.S. music video channel to launch in 1996, sources say.

A much-discussed venture between Warner Music Group, EMI Music, PolyGram, Sony Corp., BMG, and Ticketmaster has reportedly been called off, although the U.S. Justice Department antitrust inquiry into the proposed major- label-backed channel continues.

Meanwhile, some industry sources suggest that another U.S. music video channel, backed by many of the same corporations, may be on the horizon.

"It's just too big an opportunity for the major labels to overlook," says one source at Warner Music Group.

Two separate sources indicate that the new U.S. channel is likely to be some sort of collaborative effort by Germany's Viva! music network and Hong Kong-based Channel V, which is the music video service of News Corp.'s STAR TV.

A spokesman for STAR TV did not deny the possibility that a U.S. music video channel is in the works but offered no further information.

Ironically, most of the major music corporations affiliated with STAR TV and Viva! are the same as those that were partners in the ill-fated U.S. music video venture. Sony Pictures Entertainment, Warner Music Group, BMG, and EMI Music Group own 50% of STAR TV, while PolyGram, Sony, EMI, and Time Warner are the majority owners of Viva! At press time, it was unclear whether or not Ticketmaster would be a partner in any new channel proposal.

Ticketmaster is already positioning itself as a player in music video programming. Earlier this month, a wholly owned subsidiary of Ticketmaster finalized its acquisition of a 50% atake in the Box UK (see story, page 59).

Sources say the fate of the original label-backed music video channel was sealed with the firing of former Warner Music Group chairman Robert Morgado (Billboard, May 13).

"That [music video channel] was mostly Morgado's thing," says one industry source. "When he went, it went, too."

However, a source at BMG adds that the venture was on shaky ground even before the departure of Morgado.

"Not one bit of work has been done to move this project forward for over a year," says the source.

At last November's Billboard Music Video Conference, Morgado cited limited cable channel capacity and government reregulation of cable as reasons for the slow development of the channel (Billboard, Nov. 12, 1994).

A spokeswoman for MTV had no comment on the decline of its potential major-label-backed competitor.

Since 1994, the Justice Department has been investigating antitrust implications in the possibility of five of the six major record labels owning a competitor to MTV.

A spokeswoman for the Justice Department says that the investigation is ongoing, despite the apparent demise of the competitive music video network.

A major obstacle for any new venture remains the ability to enter the competitive cable market, which is already faced with an abundance of new services and a limited channel capacity.

One of the reasons the major labels may be anxious to establish a solid music video channel presence on the U.S. cable systems is frustration with MTV's programming. The network has beefed up its specialty programming over the past few years and significantly lessened its music video content, they say.

MTV also has a reputation as a tough negotiator when it comes to securing the licensing rights to the music videos that it plays.

MTV recently entered into global music video licensing and compilation disc agreements with EMI and Sony. The music video channel is reportedly negotiating similar agreements with Warner, BMG, and PolyGram.

However, none of these licensing agreements are exclusive, and they do not prevent the music labels from offering their clips to competing services.

The same five record companies had been named in two parallel cases being considered by the European Commission—the administrative arm of the European Union—and the U.K. courts. In the cases, filed in 1993, MTV is challenging the majors' right to license videos collectively through the U.K.'s Video Performance Ltd.

Following MTV's individual licensing deals with Sony and EMI, both labels were removed from the U.K. lawsuit (Billboard, July 15).

TLC Files For Bankruptcy; LaFace Among Creditors

■ BY DON JEFFREY

NEW YORK—TLC, the hot female R&B trio that has the No. 4 album on The Billboard 200 this week, has filed for bankruptcy, with liabilities totaling more than $3.5 million.

All three members of the multiplatinum-selling LaFace Records act filed for Chapter 11 creditor protection in the U.S. Bankruptcy Court in Atlanta.

The biggest listed creditor is Lloyd's of London, which is owed $1.3 million by Lisa Nicole Lopes, known professionally as Left Eye. The amount is a claim against her for burning down the house of her boyfriend, former Atlanta Falcons wide receiver Andre Rison. Lopes pleaded guilty to arson in December 1994 and was sentenced to several months in a halfway house.

Other creditors also include their record label, LaFace, and their production company, Pebbitone. Pebbitone, which produced their best-selling albums, is owed $566,434 by each of the women, for a total of more than $1.7 million, according to court papers. LaFace is owed a total of $387,000.

TLC's attorney David Bisbee says the LaFace and Pebbitone amounts were "the best numbers available to us at the time of the filing, but they may not be accurate." He adds that TLC's "schedules of assets have not been filed." Court papers indicate the group's total assets are less than $1.5 million.

Representatives of Pebbitone and LaFace were unavailable for comment at press time.

Besides Lopes, TLC consists of Tionne Watkins (T-Boz) and Rozonda Ocielian Thomas (Chilli).

TLC's current album, "CrazySexyCool," has sold 2.9 million units as of July 9, according to SoundScan, and has yielded three top 10 singles, "Creep," "Red Light Special," and "Waterfalls." The act's first album, "Oooooohhh . . . On The TLC Tip," has sold 2.3 million units, according to SoundScan.

THIS WEEK IN BILLBOARD

RCA VICTOR TARGETS WOMEN

In order to distinguish its release of Tchaikovsky's "Romeo And Juliet," RCA Victor has developed a unique marketing plan, which aims the title toward women, particularly those interested in romance novels and soap operas. Contributor Heidi Waleson reports. Page 33

WEA STILL KING OF THE DISTRIBUTION HILL

Despite having the biggest market-share gain among U.S. distributors, the independent sector was not able to topple WEA as America's No. 1 distributor for the first half of 1995. Senior retail editor Ed Christman has the story. Page 49

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FoxVideo Moves To Cut Use Of Middlemen

■ BY SETH GOLDSTEIN

NEW YORK—20th Century Fox Home Entertainment is speeding toward its goal of selling videos directly to major retailers.

The studio recently signed a reported 10-year deal with a company called Vision Information Services. The deal gives the FoxVideo label exclusive rights to the Vision electronic data interchange system, which tracks tape sales while helping to fill orders for fresh inventory. Vision isn't considered to be cutting edge, and observers say rival studios could readily devise competing EDI systems.



But FoxVideo does have the lead among the Hollywood majors—excluding Disney—in the race for direct accounts. And the studio has every intention of exploiting its advantage with the steady release of big-name catalog titles at $9.98 suggested list; retailers say this is hurting the sales of higher-priced releases.

Although trade observers harbor doubts about the ability of FoxVideo to sustain direct sales beyond a handful of accounts, the vendor reportedly thinks Vision is necessary to manage what it calls the "exponential growth" of sell-through for cassettes and multimedia product. With a substantial amount of catalog at less than $10, FoxVideo believes the best way to maintain margins in a volume-driven business is to save on the middlemen by delivering to individual stores itself.

FoxVideo president Bob DeLellis, who wasn't available for comment, has the support of Bill Mechanic, president/COO of Fox Filmed Entertainment. Mechanic was instrumental in forging a direct sale structure for Disney's Buena Vista Home Video, which dominates the sell-through market. Disney and GoodTimes Home Video, another sell-through powerhouse, have aggressively courted direct accounts, now thought to be 10-12 chains. They include Wal-Mart, Kmart, Target Stores, and Toys 'R' Us.

How successful the two have been in convincing retailers to drop rackjobbers such as Handleman Co. and Anderson Merchandisers isn't known, since neither vendor will discuss failures or list their conversions. The nation's biggest retailer, Wal-Mart, is the biggest plum, however.

Wal-Mart, already direct with Disney and GoodTimes, has added four studios in recent months and is negotiating direct terms with at least two strong secondary suppliers, New Line Home Video and WarnerVision. Others, likely to include PolyGram Video, are expected to go direct as well (Billboard, June 3).

The changeover will cost Handleman and Anderson, which rack Wal-Mart stores, significant video revenues. In fact, Anderson, formerly owned by Wal-Mart under the name Western Merchandisers, is said to be fighting with suppliers over returns of releases that Wal-Mart will no longer accept as racked product.

"Anderson is sitting on a lot of goods," says one home video executive, who adds, "We're going to have to see what happens before going forward." Another says that "more than a few vendors aren't shipping" until Anderson pays for what it's bought.

The hope is that if Wal-Mart won't take delivery, newsstands might. Anderson Merchandisers parent Anderson News racks periodicals, and the addition of video to its mix of newspapers, magazines, and books "was one of the things we talked about," a source says. "They're not going to go away."

FoxVideo used Wal-Mart in its test of the Vision point-of-sale system, which tracked 8.7 million copies of "Speed" in the summer 1994 and 3 million units of "The Pagemaster" in April. Separately, the studio claims that "The Pagemaster," now at nearly 4 million units, ranks as the industry's best-selling direct-to-sell-through, non-Disney animated title.

The question is who else will install Vision. Caldor, a discount chain based in the Northeast, is considered a hot prospect, but trade sources don't know of any others. Handleman reportedly is telling program suppliers that none of its major accounts are in

(Continued on page 83)

Data Problems On Sales Charts

Sales information for two major music accounts is not included in this week's music charts due to problems at the two companies.

A problem with missing data from Amarillo, Texas-based Anderson Merchandisers prompted SoundScan to omit the rackjobber's sales from its chart calculations.

Meanwhile, a computer malfunction at Minneapolis-based Best Buy prevented that chain from reporting its sales.

SoundScan adjusted the weights of other similar information providers to account for the missing data.

NMPA: Mechanical Income Booming

Upbeat News On Digital Future, Too

■ BY IRV LICHTMAN

NEW YORK—Members attending the National Music Publishers' Assn. annual meeting in New York July 10 got more good news on mechanical collections, as well as preliminary reports that the global publishing scene continues to reflect booming copyright usage.

In addition, reports on legislative and legal initiatives, including the compromise digital-performance rights bills before Congress, provided an upbeat picture for the enhancement of the mechanical revenue stream to NMPA members—and the catalogs they represent—as digital transmission of music emerges in the years ahead.

Ed Murphy, NMPA/HFA president/CEO, said 1994 was another "excellent year" for the Harry Fox Agency, the mechanical collection arm of NMPA, which collected a record $357.9 million. HFA collections have grown an average of 26% annually in the last decade. In 1984, when membership stood at 4,000, compared to 14,000 today, collections were just under $100 million.

The showing last year, Murphy added, has enabled HFA to implement lower commission rates for the third



quarters of the year, retroactive to July 1. A reduction in 1993 saw a reduction of commission rates by 1% last

year; this year's rate reduction will be higher, at 1½%. Thus, from July 1 to Dec. 31, the rate on mechanical distribution will be lowered to 2.75% from 4.5%.

Murphy also noted that the rate on TV synchronization licensing distributions will be lowered to 3% from 5%. "For the third consecutive year," Murphy said, "HFA's commission rates have been reduced [to] their lowest levels in more than two decades." With upgraded computer capabilities, Murphy said, HFA is doing a better job of recovering unpaid royalties, of which $12 million was distributed in 1994. "This returned 92% of HFA's mechanical commissions to our publishers."

According to Murphy, mechanical income currently accounts for between 30% and 40% of songwriter and publisher earnings.

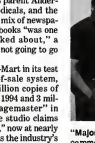
Murphy noted that growth in Latin repertoire's revenues is expected this year, with $12 million in collections, an increase of 20% over 1994.

In an assessment of music published worldwide globally, Murphy said that an upcoming report from collection societies in 48 countries covering 1993 results (the last year for which figures are available) would show total annual collections of more than $5 billion, 6% more than figures for 1992. "Once again . . . the top 10 markets accounted for almost 90% of reported revenues, a clear indication that the most legitimate revenues continue to be generated in those markets with the strongest copyright laws: the U.S., Western Europe, and Japan."

"However, there are positive signs of growing worldwide acceptance of the importance of copyright protection. For 1994, a total of 327 countries, seven more than in the 1992 survey, reported annual royalties of at least $1 million," Murphy added.

In a legislative and legal update—later expanded upon by NMPA chairman Irwin Robinson and general counsel Peter Felcher of the New York law firm of Paul, Weiss, Rifkind, Wharton & Garrison—Murphy said "settlement talks are ongoing" in a copyright infringement suit by Frank Music

(Continued on page 79)





"Major" Sales. Sick Wid It/Jive rapper E-40 receives a plaque commemorating gold certification of his album "In A Major Way," which hit No. 2 on Billboard's Top R&B Albums chart and No. 13 on The Billboard 200. The album's first single, "1-Luv," was a top five hit on Billboard's Hot Rap Singles chart, and the current single, "Sprinkle Me," has also reached No. 5 on that chart. Shown, from left, are Jazzy Jordan, Jive senior director of marketing; Tom Carrabba, Jive VP of marketing and sales; Larry Khan, Jive VP of R&B promotion; E-40; Barry Waiss, Jive president; Jeff Fenstar, Jive senior VP of A&R; Chad Hayes, manager, CHM Management; Jared Kleinbaum, Jive senior director of artist development and video promotion; and Dan Zucker, Zomba VP of business affairs.

GoodTimes Sweats Its Way To The Top

Richard Simmons Helps Vendor To Move Product

NEW YORK—Fitness guru Richard Simmons has helped GoodTimes Entertainment working out in markets far from home video.

New York-based GoodTimes, which started 11 years ago with a line of public domain titles, is now placing Simmons' name on low-fat snack foods, fitness apparel, and footwear. Simmons' tapes, such as "Sweating To The Oldies," are big sellers, but, says Andrew Greenberg, recently named president of the newly formed GoodTimes Entertainment Group, "we quickly realized that Richard was more than an exercise video."

And GoodTimes, apparently, is more than a cassette vendor. Greenberg, a nine-year GoodTimes veteran, is responsible for exploiting the company's distribution clout, which has given it ready access to mass merchants Wal-Mart, Kmart, and perhaps 10 other major retailers.

Previously executive VP of Good-Times Entertainment, Greenberg now oversees GoodTimes Licensing and Merchandising. GoodTimes Foods, GoodTimes Direct, GoodTimes Entertainment International, and GoodTimes Publishing and Audio. GoodTimes Home Video, still the biggest revenue producer, and GT Interactive, are separate entities.

All report to Joe Cayre, president/CEO of GoodTimes Entertainment Worldwide, which is expected to rack up sales of $1 billion this year. The units are privately held, but trade sources say GT Interactive will be taken public, possibly later this year.

Simmons, who came to GoodTimes about three years ago, has helped developed as the model for future brand-name talent that can be marketed throughout the company. "The master plan," says Greenberg, "is to be as vertically integrated as we can." Because of his visibility, "we've been concentrating on Richard to start Licensing and Merchandising," which will spill over into other areas.

Simmons has been a prime beneficiary of GoodTimes' aggressive push, appearing a year ago in Wal-Mart and, according to Greenberg, the name likely will appear on a new non-fat Alpine Lace cheese. Meanwhile, GoodTimes Direct has been selling a $39.95 Simmons "Farewell To Fat" package of two videos, toning cord, newsletter subscription, audio cassette, and a Carnival Cruise discount coupon via an infomercial.

One goal of the year-old, $12 million campaign has been to prep the retail trade for the cassettes. The first, "Discoweek," arrives in late 1995 at $19.99 suggested list, says GoodTimes Home Video senior VP Jeff Baker. "Richard is very hot right now," he says. A second title, "Tone It Up," should ship in 1996. "Andy and I have a very good relationship," Baker adds.

GoodTimes Entertainment Group's next crossover stars may be the cartoons of "The Berenstain Bears." Greenberg says GoodTimes Publishing will have books featuring the popular family in stores prior to the start of the 1996 school year.

Random House and Western Publishing have had the bulk of the "Bear" book, television, and video

(Continued on page 83)

Image Nears Purchase Of Miramar Label

NEW YORK—Image Entertainment has signed a letter of intent to acquire Miramar, the Seattle-based audio and video label, sources say.

If the deal goes through, it would be the second acquisition the company has made in a month. Image just completed a deal for V.T. Laser, a laserdisc one-stop also known as U.S. Laser, for $3.1 million (Billboard, July 15).

Executives at Miramar were unavailable for comment, and Image chairman/CEO Martin Greenwald refuses to comment. But sources say the deal awaits completion of due diligence by Image.

Terms of the deal were not available, but Miramar has been on the block for more than a year. Sources say Miramar previously had discussions with BMG, its current distributor, and Alliance Entertainment Corp., its previous distributor, among others.

Miramar reported annual revenue of about $6 million, with more than half of that coming from video sales. Among the artists signed to its audio label are Tangerine Dream and Jan Hammer. Among its top video titles is the Mind's Eye series.

Image, based in Chatsworth, Calif., is the top licensee and distributor of laserdiscs in North America. If the deal is completed, Miramar would signal a first involvement in becoming an originator of content for entertainment software.

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Billboard Music Group

U.S. Must Protect Jazz, Its 'Classic' Music Form

BY YUSUF GANDHI

The article "Hip Jazz Boosts Adult Alternative Radio" (Billboard, April 15) may have delighted some jazz/AC format proponents, but to a lot of contemporary jazz musicians and fans, it spelled disenchantment with current radio trends.

According to comments in the article, it seems that some programmers and consultants no longer perceive jazz as a valid art form, but as a mere "chart" form. No wonder some of the greatest artists of our time are not receiving the airplay they deserve.

Jazz has evolved through the years, with artists drawing on their experiences and the sounds of their environments. In the late '60s and early '70s, artists such as Miles Davis, the Crusaders, Ramsey Lewis, Chick Corea, Herbie Hancock, Weather Report, John McLaughlin, and others evolved their jazz stylings using rock/R&B elements to create what is referred to as "fusion" or "contemporary jazz."

This gave rise to stations such as WRVR New York, which played a variety of jazz music and opened the opportunity for listen to a wide spectrum of music and artists. This in turn generated record sales not only for contemporary artists, but for traditional musicians to whom the baby boomer audience could listen for the first time.

However, in the early '90s, major corporations started to buy out these stations and converted their formats to cater to popular music forms.

Contemporary jazz artists saw a ray of hope in the late '80s, when the format was revived as jazz/AC, which encompassed, once again, a wide variety of contemporary jazz artists. But these stations have now shrunk their formats, eliminating the creative musicians who have been on the cutting edge of the evolving contemporary jazz circuit. In fact, the jazz/AC format has become akin to soft AC formats. A host of pop artists are being lured off as "contemporary jazz," which is misleading to baby boomers, who are completely unfamiliar with the artists who established this genre.

One of the strangest phenomena I have come across in my experience with jazz/AC formats is the inclusion of some recent jazz recordings, which are called too "urban." That does not make sense, since jazz was created in urban environments (New Orleans, New York, Chicago). If by "urban" the stations mean "black," then I cannot understand their reason for playing artists such as Luther Vandross, Anita Baker, and even Michael Bolton (whose songs manifest the traditions of soul music).

Creativity is the essence of jazz music. To expect jazz artists to format their music to fit jazz/AC stations is to effect restricting creativity. One understands the financial aspects of jazz/AC stations tightening their formats. However, their programmers and consultants must not underestimate the intelligence of adult listeners.

Money cannot always be the bottom line for radio stations. They have a duty to educate and inform their listeners. Why can they not have a couple of hours a day of contemporary cutting-edge music, which would give listeners an insight into not only the veteran innovators, such as Herbie



'Is "Be American, Buy American" limited to the auto industry?'

Yusuf Gandhi is praxaidant/CEO of Hip Bop/Silva Screen Records America Inc., New York.

NARAS, and some major labels have almost ignored the contributions of contemporary jazz musicians. A few years ago, I was appalled to learn that some of the European governments spend a greater percentage of their cultural budgets to support their local jazz artists than does the U.S. government.

Politicians now want to cut funding to public radio—the only outlet remaining for traditional jazz.

The U.S. government and so-called benevolent foundations spend more dollars promoting performances by philharmonic orchestras (which play the music of European composers) than they do jazz music. A small fortune was spent at the World Cup in Los Angeles to present the 3 Tenors. Was there no comparable talent of American music available in the U.S.? Is the slogan "Be American, Buy American" limited to the automobile industry? (The Japanese seem to respect and listen to more jazz music than do Americans.)

Unless radio, the government, the various foundations, and record labels jointly pool their resources and act expediently, we will kill America's only true classical music form—jazz.

FINDING WONDERFUL TALENTS

Thanks to Timothy White for writing such a lovely piece on Peter Ostroushko and his music ("Ostroushko's American Heartstrings," Music To My Ears, Billboard, June 17). I have long appreciated the fact that White gives as much time to artists on smaller labels as he gives to the majors, and he writes about these artists so eloquently. At Red House Records we love to find wonderful talents and introduce their voices to as many people as possible. It's very enjoyable to find someone who likes to do the same.

Megan Zinn
Red House Records
St. Paul, Minn.

THANKS TO YOUNG PROFESSIONALS

Thanks for a great music publishing spotlight (Billboard, June 3). What I appreciated most was the focus on the younger seasoned professionals who are really running our businesses on a day-to-day basis. I know and/or have worked with most of them and think they have a great deal to contribute with respect to how the music publishing business functions.

Irwin Z. Robinson
Chairman/CEO
The Famous Music
Publishing Cos.
New York

ALBUM ROCK AHEAD OF ALTERNATIVE

As indicated by Phyllis Stark's story, "Modern Rock Continues Ratings Climb" (Billboard, June 24), it is true that alternative radio is gaining major ground in terms of format growth, and this change has forced many rock stations to reinvent themselves.

Album rock's audience share may be down to 8.1% in the winter Billboard/Arbitron national format ratings from its summer 1991 high of 10.2%, but it's still practically five shares ahead of alternative. There will probably be more erosion of album rock, but I don't think rock radio is in jeopardy of losing its audience, nor is its health severely damaged.

By the end of 1995, we'll see at least another 20 or 30 alternative stations come on board, and there we'll probably start seeing alternative level off in terms of new stations. This is positive for both rock and alternative radio. It will make both formats stronger.

Rock and alternative in most cases are catering to different demographics—one predominantly male and the other female—and in both formats there are many overlapping niches. Overall, rock is still dominant with regard to audience share, and if stations become more aggressive with their music and their overall sound, they should continue to dominate.

Alan Oreman
Promotions
Geffen Records
Los Angeles

PARENTS MUST TAKE A STAND WITH KIDS

As a mother of four and an independent music retailer, I must respond to the article "Chains Wary Of Stickered Albums" (Billboard, June 10). It is the parents' responsibility to know the who, what, where, and when of their children's lives. It is a crazy world, and as parents it is our responsibility to raise our children. It is not the responsibility of Hollywood or the music industries or anyone else.

The issue is now turning into a mudslinging bit of politics. To keep these CDs and tapes out of the hands of minors, blank tapes should not be sold to them either, or any tape for that matter, since even old or unwanted tapes can be taped over.

Parents must take a stand with the music industry, but with their own children.

Elena Chowning
Rattlesnake Music
Hermiston, Ore.

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MCA Cooks Up Buffett 'Soup' Plan

Set's Selling Strategy Builds On Fan Base

■ BY DEBORAH EVANS PRICE

NASHVILLE—MCA/Nashville chairman Bruce Hinton says marketing Jimmy Buffett is both a dream and a challenge. It's a dream because Buffett's large and loyal fan base made his last album, "Fruitcakes," platinum and his four-CD boxed set, "Bars, Beaches, Boats And Ballads," MCA's best-selling such collection, with more than 600,000 sold. The challenge comes in finding ways to reach that fan base.

To that end, the label has come up with some innovative ways to alert consumers to the Aug. 1 release of Buffett's new Margaritaville/MCA album, "Barometer Soup."

"There's nothing like being given a marketing challenge and then going with the plan and having it work," Hinton says, "and the reason it works so well is that Buffett's fans are so fanatical. If we tell them the album is out there, it's kind like 'Field Of Dreams'—they will come."



BUFFETT

To reach Buffett fans, MCA/Nashville will utilize a variety of promotional avenues, from sailing magazines to baseball parks to the Weather Channel. "Aside from radio, how do you reach a person? You reach them by print, television, and touring, or other opportunities, like a baseball park," Hinton says. "Anywhere congregations gather and we can get their attention captive for a moment, we're trying to figure out how we can get in front of them . . . We know we have that core of fans, 'the Parrotheads,' but the drill for us every year is to expand that base."

Dave Weigand, MCA's VP of sales and marketing, says the label will hold listening parties at retail stores, including Camelot and Musicland outlets, the weekend prior to the album's release.

Weigand says more than 500 stores are participating in release activities, including elaborate Buffett theme parties. Consumers will be offered discount coupons toward the purchase of "Barometer Soup," and stores are promoting the parties through in-store signage.

Retailers are primed for Buffett's new release. "We're stepping out on this record based on his history with us," says Doug Smith, senior buyer at Pittsburgh-based National Record Mart. According to Smith, Buffett not only does well in the 150-store chain's East Coast locations, but in landlocked states such as Ohio and Pennsylvania. "He hits home with the blue-collar population, and this is certainly a working part of the country."

(Continued on page 83)

Terry Adams' Solo Flight Is Jazz Set On New World

■ BY JIM MACNIE

NEW YORK—It took more than three decades to coax the spirited new solo album from keyboardist/composer Terry Adams, the unconventional leader of NRBQ, and now that it has arrived, it's "Terrible."



ADAMS

A gleeful fling that straddles the fence between inatrumental pop and modern jazz, the wryly titled disc will be available commercially in early August. It is one of four summer jazz releases on the New World label, a 20-year-old, not-for-profit concern with 250 titles in its catalog. New World was instituted by the Rockefeller Foundation to document music—including classical and jazz—ignored by commercial labels.

New World is planning an extended, rigorous push for "Terrible," with much of its efforts tied in with NRBQ's current tour schedule.

Paul Marotta, New World's managing director, says materials will "go out to the salespeople so they can coordinate with live dates. Radio-wise, we'll do pretty extensive commercial and noncommercial mailings on this. It's the summer, so we're not doing the heavy college mailing right now. But we'll come back in the fall and take care of that."

"Terrible" will also be boosted by

(Continued on page 72)



Birthday Bash. Atlantic recording artist Jamie Waltars celabratas his birthday with executivas at tha label's New York headquartars. While on hiatus from tha TV show "Beverly Hills, 90210," Walters has appeared on numarous TV talk shows to promote his self-titled Atlantic debut, featuring the single "Why." Shown, from laft, are Ron Shapiro, Atlantic senior VP/GM; Walters; Val Azzoli, Atlantic Group presidant; and Stave Tyrall, managar/producar.

Holly Cole Takes Spin Into Dark 'Temptation'

Metro Blue Set Of Waits Tunes Is More Than Tribute

■ BY LARRY LeBLANC

TORONTO—Blue Note Record executives are predicting that Holly Cole's electrifying Metro Blue album, "Temptation," due in the U.S. Aug. 15, will distance the 31-year-old Canadian performer from her jazz/pop past.

The darkly hued album, produced by Craig Street (Cassandra Wilson), features interpretative performances of 16 Tom Waits compositions.

The album is being called Cole's solo debut. And while it features such players as drummer Dougie Browne, guitarist Kevin Breit, percussionist Cyro Baptista, aaxophonists Earl Seymour and Perry White, and the Canadian Brass, "Temptation" is firmly centered around Cole, pianist Aaron Davis, and bassist David Piltch, who have performed as the Holly Cole Trio for the past nine years.

Label executives say that outside of Canada and Japan, and particularly in Europe and the U.S., marketing Cole's previoua albums under the Holly Cole Trio moniker has been an apparent drawback. They expect that dropping the jazz-inflected "trio" tag, coupled with a slight change in musical direction toward pop, will provide greater opportunities for radio and retail acceptance.

"We've had a tough time getting the focus off the trio doing Cole Porter and George & Ira Gershwin tunes," says Tom Berry, Cole's manager and president of EMI-Canada's Alert Records, which releases Cole's albums in Canada. "People have overlooked that she sings songs by contemporary writers as well."

Says Bruce Lundvall, president of Blue Note Records, "Holly has never broken in England or in Europe becsuse our [EMI] companies there didn't know what to do with her other records. They've certainly got it this time with 'Temptation.' I had our international people in New York for meetings in April, and she played a half-hour showcase at the Mercury Lounge and floored everybody. Now we've got everybody in Europe and the U.K. [EMI] saying, 'We're going to break this girl with this record.' "



COLE

In Europe, Cole has been considered a developing jazz artist, according to Piero Giramonti, senior director of international at Capitol Records. "We've never had the opportunity to expose her to a wider audience there," he says. "Now with her performing music which is more accessible to a pop crossover market, we can market her in that direction."

Tom Evered, VP of marketing for Blue Note/Metro Blue, feels the album will give American radio listeners the opportunity to hear Cole for the first time.

"Holly has had very little airplay in the States, but with this album we have a real shot at college, triple-A, and at the National Public Radio stations," he says. "We don't have a single scheduled yet. We're going to triple-A radio and college [radio] first, which are not single-formatted. We don't have a firm commitment for which song will be the video, but it'll probably be [the Canadian single]

(Continued on page 89)

Island Picks Hicks To Helm New Black Division

■ BY J.R. REYNOLDS

In an effort to increase its R&B presence, Island Records has formed a black music division and tapped veteran artist manager Hiriam Hicks as its senior VP/GM.

The first Island album under the Hicks regime will be the soundtrack to the Keenen Ivory Wayans-directed film, tentatively titled "Don't Be A Menace . . . ," set for a fall release. Acts confirmed at press time to be on the album include Boyz II Men, SWV, Keith Sweat, and Luther Campbell.

Hicks is based in New York and will report to Island president/CEO John Barbis, as well as to label founder/chairman Chris Blackwell on creative issues.

Blackwell says he has wanted to create an R&B music division for five years but could not find the right executive to run it.

"Hiriam comes from manager roots, just like me," says Blackwell. "He understands [artists] and their points of view because of working so closely with them in recording studios and on the road."

Hicks has represented several successful R&B acts, including TLC, Sweat, and Bell Biv DeVoe. He began his music career in the '80s as tour manager for the teen group New Edition. Subsequently, he went into talent management, representing various artists, writers, and producers.

Although the Island brass gave Hicks the leeway to continue running his management company, Hicks says he will "eventually" relinquish those duties.



HICKS

"I want to focus on what I need to do here [at Island]," Hicks says. "I have a lot to prove."

Some industry observers are concerned about Hicks' ability to run a division, given his lack of label experience. However, Hicks remains confident, citing his wealth of industry relationships and artist manager skills as tools for success in his new post.

Says Hicks, "I've always been an entrepreneur by heart and have demonstrated I know the record industry from the outside. Now I want to take on the challenges of the business from the inside."

Blackwell says Hicks' outsider status will not pose a problem, adding the division already has an executive staff that will provide a support system during his transition.

Says Blackwell, "The main thing is to have a sense of talent and make the best records possible, while correctly positioning the artist—that's the core of the record business."

Current Island executives who will report to Hicks include promotion VP Ronnie Johnson, A&R senior director Leotis Clyburn, marketing senior di-

(Continued on page 72)



Angelic Hymn. Members of the American Boychoir visit the New York offices of Angel Records to meet label president Steve Murphy. The choir's new album, "Hymn," is due out Aug. 8 on Angel. Founded in 1937, the American Boychoir performs five major concert tours each year and provided the voices for Kodak's "True Colors" campaign.

Yutaka Ozaki Has Unique Role In Japanese Pop

Death Of 'Rock'N'Roll Rebel' Remains A Mystery

■ BY STEVE McCLURE

TOKYO—Singer/songwriter Yutaka Ozaki has never been more popular. His single "Oh My Little Girl" racked up sales of more than 1 million units last year after being used as a TV drama theme song. His face is in all the weekly magazines. Ozaki-related goods such as clothes, accessories, and books are hot sellers.

And he's inspired several other rock bands, including Soul Flower Union, Kiyoshiro Imawano, and Rankin Taxi, to follow in his anti-establishment footsteps.

It's a perfect pop success story, except for one small problem—Ozaki is dead.

Since his passing at the age of 26 on April 25, 1992, Ozaki has become a Japanese folk hero. His story—the rock'n'roll rebel who followed the path of excess and paid the ultimate price—echoes Japanese history's many tales of doomed heroes who fought against impossible odds and perished in a blaze of glory.

Ozaki's death was anything but glorious—he died of excessive accumulation of fluid in his lungs (pulmonary edema) several hours after being found drunk and naked in s Tokyo alley in the early morning. Yet his ability to express the frustrations of young people chafing under a conformist social system made him a genuine Japanese rock martyr.

Such frustration was captured in songs like "High School Rock 'N Roll," which contained the lyrics "I don't want to be crushed in the rush hour until my death/Why, to whom and what do have I have to be tied?/I can see myself struggling in a stream from which I can't escape."

Like late Nirvana front man Kurt Cobain, Ozaki's alienated but articulate lyrics gave voice to the frustrations of thousands of kids who struggle to cope with the madness of the adult world. And unfortunately, like Cobain, who passed away in May 1994, Ozaki's only escape from the struggle lay in death.



OZAKI

Ozaki has not been allowed to rest in peace. Some 100,000 of his fans hsve signed a petition asking the police to re-open the investigation into his death. The petition was sponsored by Ozaki's father and brother, who believe the artist didn't die through misadventure but was murdered. Somebody, they think, made him consume (just how isn't clear) alcohol and drugs in sufficient amounts to kill him.

Sony Records, to which Ozaki was signed when he died, maintains the official version—thst Ozaki's death had nothing to do with drug use. But many people in the music business here don't buy that, citing Ozaki's 1987 arrest and 18-month suspended sentence for possession of stimulant drugs.

That incident affirmed Ozaki's outlaw status and caused him to be temporarily dropped by Sony; the company re-signed him in 1990.

The rocker's widow, Shigemi, claims she has a testament, found in Ozaki's wallet at the time of his death, in which he allegedly expresses his desire to take his own life. Shigemi has been living in the United States because of what she says are threats from Ozaki fans who are jealous of her control over the artist's estate.

The police say no suicide note was found on Ozaki when he died, and some cynical observers have gone so far as to suggest that the controversy over Ozaki's demise is a PR scam designed to keep his name in the media

(Continued on page 77)

Atlantic Makes Commitment To Ireland's Corrs

■ BY JIM BESSMAN

NEW YORK—It's a classic record business story, right out of "The Commitments."

The Corrs, four siblings from County Louth, Ireland, were heard by U.S. ambassador to Ireland Jean Kennedy Smith at a small club in nearby Dublin, then invited by her to play at a World Cup celebration last summer in Boston.

Heading to New York in search of a stateside deal, they fired up Atlantic senior VP Jason Flom so much that he suggested they meet with Atlantic VP David Foster.

Foster was busy at the Hit Factory producing a Michael Jackson session, but that didn't stop the Corrs. They walked over to the studio anyway and waited for him to come out.

"They were sitting there with their instruments and looked so stunning that I had to take them into the studio immediately to hear what their music was about," says Foster of siblings Andrea Corr, vocalist and tin whistler; Caroline Corr, vocalist and percussionist; Sharon Corr, vocalist and violinist; snd Jim Corr, vocalist, keyboardist, and guitarist, whom Foster describes as "the ugly sister and tremendously talented boy who I saw myself in."

The impromptu audition, he adds, "was just mind-blowing. I've spent my whole life looking for something different, and here it was standing right in front of me!"

Besides the stunning looks, Foster was taken by the Corrs' unusual blend of melodic pop with traditional Celtic underpinnings. In short order, the group was signed to Atlantic via a joint venture between Foster'a and Flom's fledgling labels, 143 and Lava, respectively. The Corrs' self-titled debut, a mix of originala and traditional fare, is duc Sept. 5 on the Atlantic-distributed 143/Lava.

"It's important to Atlantic, because we don't really have an act of this type," says Atlantic Group president Val Azzoli. "They're a poppy kind of folk—a Wilaon Phillips kind of act, which we've never had. It's exciting because pure pop records are hard to



THE CORRS

come by, and this is a beautiful song-driven record with beautiful vocals."

Adds Foster, "They'll fill a big slot that's available right now, which could be a Wilson Phillips kind of slot—though that might look bad in print! Andrea has a Karen Carpenter softness—though it's impossible to compare anyone to Karen. The music has more of an edge than Wilson Phillips and the Carpenters, and there's also an element of Yes, because the music's complicated."

Tom Poleman, PD of Houston's alternative-leaning top 40 station KRBE, cautions against labels but otherwise agrees with the descriptions and the belief in the Corrs' potential. "A lot of people will cop out and call it 'Wilson Phillips gone Irish,' but it's much more than that," says Poleman. "It's music with strong vocal harmonies and infectious pop hooks, with a tinge of their Irish heritage. It will really work well with a lot of mainstream AC and new AC stations."

The Corrs, says Sharon, see their music as "a mixture of Irish and modern" in the sense that they marry traditional Irish instruments—including tin whistle, fiddle, flute, and bodhrán drum—with contemporary technology. All classically schooled, the four siblings further project a pop influence picked up from their aemiprofessional musician parents, who specialized in easy-listening covers by the likes of the Eagles and Carpenters. Hence, "melody and the harmony vocal aspect is very important," notes Andrea.

The Corrs formed their own bsnd

(Continued on page 77)

EXECUTIVE TURNTABLE



BURKE



BERNSTEIN



HALEY



WEBER



DALMIYA



MORROW



REGAN



SAADI

RECORD COMPANIES. Ramon Segura is promoted to chairman of BMG Spain in Madrid. He retains the title of senior VP, Latin region. In addition, Jose Maria Camara is promoted to president of BMG Ariola Spain in Madrid. He was executive VP and managing director.

Nancy Stein is promoted to VP of promotion and special projects for Warner Bros. Records in Los Angeles. She was national director of promotion.

Russell Burke is promoted to VP of business planning in the finsnce department of Sony Music International in New York. He was senior director of finance.

Bob Bernstein is appointed VP of public relations for MCA Music Entertainment Group in Los Angelea. He was managing director of public relations at Hard Rock Cafe International.

David Haley is promoted to senior director of regional promotion, field specialist, for MCA Records/Nashville. He was senior director of regional promotion.

Janet Weber is named senior director of A&R administration for the Elektra Entertainment Group in New York. She was head of Janet Weber Mansgement.

Gourav Dalmiya is promoted to senior director of finance and accounting for Arista Records in New York. He was director of accounting.

Epic Records in Los Angeles names **Ted Lowe** director of A&R, West Coast, and **Damon Stewart** associate director of A&R, West Coast. They were, respectively, A&R representative for the black music department of Warner Bros. snd Northwest regional A&R manager for Sony Music.

Geffen/DGC Records promotes **Gabrielle Skolnek** to Northwest field promotion representative in Seattle and **Alex Coronfly** to AC promotion director in New York. They were, respectively, AC/jazz manager and assistant in the top 40 department.

Lisa Gladfelter is appointed VP of media snd artist relations for Ardent Records in Memphis. She was national publicity director for Geffen/DGC.

PUBLISHING. **Brooke Morrow** is appointed VP of international creative operations for EMI Music Publishing in New York. She was director of international and U.S. creative operations. **David Regan** is promoted to senior director of strategic planning for EMI Music Publishing Worldwide in New York. He was director of corporate finance.

DISTRIBUTION. **George Saadi** is promoted to director of artist development for Cema Distribution in Woodland Hills, Calif. He was manager of artist development and marketing services.

RELATED FIELDS. **Williama Gaden** is named VP of business affairs for the Amberson Group and the estate of Leonard Bernstein in New York. He was VP of operations and international for BMG Video/BMG Kidz U.S.

Rancid's Bringing Out The 'Wolves'

Epitaph Act Stays True To Punk Roots

■ BY DAVID SPRAGUE

NEW YORK—How do you keep a band part of the underground after it's had mainstream success? That's one of the questions Epitaph Records is pondering with the release of Rancid's third album, "And Out Come The Wolves," which is due in stores Aug. 22.

According to label president Brett Gurewitz, Epitaph has shipped "around 450,000 copies" of "Let's Go," the second album from the quartet, which rose out of Northern California's punk-saturated East Bay scene some four years ago. (SoundScan puts the number sold to consumers at 210,000.) But judging by guitarist/vocalist Lars Frederiksen's take on things, Rancid hasn't lost touch with its roots.

"When you grow up totally living punk rock, it's like the color of your skin, not something you can just change," says Frederiksen, who splits songwriting duties evenly with guitarist/singer Tim Armstrong and bassist/singer Matt Freeman. The fourth member is drummer Brett Reed.



RANCID

"We have certain ethics that we will continue to stick by no matter what. When you grow up thinking the audience and band are on the same level, you don't start to act like rock stars," Frederiksen says.

Rancid has backed up those words in several ways, not the least of which was its 11th-hour rejection of a seemingly completed deal with Epic (The Beat, Billboard, Jan. 7). Instead, it signed another one-album deal with Epitaph.

"It doesn't seem right to offer long-term deals, which only benefit labels, not artists," says Epitaph president Brett Gurewitz, former guitarist for Bad Religion. "If you treat people with respect, you don't have to worry about tying them up; that's why NOFX and Pennywise have re-signed time and again."

Epitaph, which has seen its financial fortunes skyrocket thanks to the multiplatinum success of Offspring, will employ similar strategies in trying to break Rancid.

In an interesting twist, the first single from "And Out Come The Wolves" will be a rerelease of "Roots Radical," which was issued as a nonalbum cut late last year. The song was appended to later editions of "Let's Go" as a bonus sin-

(Continued on page 14)



Metro-Politan Guys. Matro Blue/Capitol Records artist Andru Donalds, third from right, confars with label axecutives following his show at the Troubadour in Los Angeles. Shown, from laft, are Tom Corson, Capitol VP of markating; Gary Gilbert, Capitol senior VP of business management; Bruce Kirkland, Capitol GM/sanior VP of marketing; Mark Shimmal, manager; Donalds; Bruce Lundvall, president, Blua Nota/Matro Blue Racords; and Eric Fostar White, executive producer.

Expect The Unexpected From Boy George's New Virgin Set

■ BY MELINDA NEWMAN and LARRY FLICK

NEW YORK—An album of rock-oriented songs is probably the last thing that Boy George's fans would expect from the pop-dance icon. But then; he's never gone for the expected, and according to him, his new Virgin disc, "Cheapness & Beauty," simply shows another side of his multifaceted personality.



BOY GEORGE

"Music is music, and all I'm doing with this album is exploring a different form of expression," says George. "I grew up with harder rock sounds like [David] Bowie. In fact, he was an obsession of mine. I used to turn up at his house and stand there like a fan. I was a punk. It was all about Patti Smith, the Ramones, anything but disco."

The new album, to be released by Virgin on Aug. 29, is certainly "anything but disco." The songs run the gamut from hard, '80s-style rock to midtempo, acoustic folk-styled numbers. (Dance Trax, Billboard, April I5).

Much of Virgin's marketing plan is being coordinated in conjunction with the mid-September release of George's autobiography, "Take It Like A Man," which is already out in the U.K., according to Phil Fox, Virgin's director of product management. The first 100,000 copies of the book will include a bookmark touting George's new album. "We figure anyone who is a big enough fan to pick up the book will definitely want to know about the new album," says Fox.

Virgin and the book's publisher, HarperCollins, are also discussing the possibility of George doing in-stores at retailers that sell both records and books.

"In terms of appearances, we're working very closely with HarperCollins. We've given them a list of radio stations in various markets," says Fox.

(Continued on next page)

While Hollywood And W.A.R.? Negotiated, The Samples Had Time To Sample MCA



by Melinda Newman

SAMPLE SALE: Let this story serve as a reminder that he who hesitates is lost. Billboard was among many magazines to announce that hot indie band **the Samples** were going from W.A.R.? to Hollywood Records. However, the Colorado band has now linked with MCA. What happened? According to tbe Samples' manager **Ted Guggenheim**, Hollywood edged out MCA initially, in part because the band did not know how or if MCA would be restructured following its sale to Seagram. "Essentially, the negotiation between W.A.R.? and the Samples and Hollywood took a lot longer tban we had expected," says Guggenheim. "During that time, the Samples had an opportunity to see [how] MCA would be after the deal took effect, and they saw that the atmosphere was even better than before the sale. I really love Hollywood and think they're going to have a great future, but the negotiations took so long it gave the band time to look. MCA got tbe deal done in 24 hours."

The deal has already gone into effect. MCA's promotion depsrtment is working "Way Of The World" to top 40 right now, while modern rock single "As Tears Fall" will go to radio next month. Tbe singles, which are featured on the Samples' current W.A.R.? album, "Autopilot," will be distributed by the label. The next album, which the band will begin working on by year's end, will be completely handled by MCA. However, two members of the band plan to issue solo albums on W.A.R.? within the next year.

Hollywood president **Bob Pfeifer** is gracious, if clicbéd, in defeat. "You win a few, you lose a few," he says. "We wish the Samples the best of luck."

FOOD FOR THOUGHT: As a friend of mine pointed out, with Seagram's acquisition of MCA, for tbe first time each of tbe six major record companies has a parent of a different nationality. PolyGram is Dutch-owned (Philips), BMG is German-owned (Bertelsmann), MCA is Canadian-owned (Seagram), Sony is Japanese-owned (Sony Corp.), EMI is British-owned (Thorn-EMI), and Warner Music Group remains American-owned (Time Warner).

On a similar trivia note, should former Warner Bros. chairman **Mo Ostin** end up running the MCA-distributed Dreamworks SKG label, the departed heads of Warner's three main labels would end up togetber at MCA: previous Elektra bead **Bob Krasnow**'s MCA imprint is already up and running, and this week, **Doug Morris**, ex-Atlantic co-cbairman and WMG U.S. head, announced that he is setting up shop at MCA. Let's hope their offices are on different floors.

THE RETURN OF SUPERFLY: Curtis **Mayfield**, who has not made an album since his paralyzing accident in 1990, has signed a new deal with Warner Bros. Among the producers working with the R&B great on the project will be **Jimmy Jam & Terry Lewis, Don Was, Narada Michael Walden,** and **Darryl Simmons.** Mayfield is also slated to record a duet with **Bonnie Raitt.** The album could be out as early as tbe first quarter of 1996.

Mayfield has also made a catalog deal with Rhino Records, which will release a three-CD boxed set of his material by the end of the year. As of now, there are no plans for any previously unreleased songs to appear on the collection.

By the way, we erroneously referred to Solomon **Burke**'s guitarist **Sam Mayfield** as Curtis Mayfield's nephew, as had been announced during a recent concert. It turns out that Sam and Curtis are not related; however, Sam is **Percy Mayfield**'s second cousin.

BLURRED VISION: British rock sensation **Blur**, which has not been able to get arrested in the U.S., has switched from EMI Records Group here to Virgin Records. The band's Virgin debut will come out Sept. 26. Virgin is making the rounds picking up artists for U.S. distribution whose recent albums have performed below expectations. For example, Virgin picked up **David Bowie** after his U.S. label, the misbegotten Savage Records, went bankrupt. Bowie's "Outside" will be released Sept. 26. He remains on BMG for the rest of the world.

THIS AND THAT: Former MCA publicist **Tom Cording** is now Relativity's senior director of media relations. Cording, who is based in New York, replaces **Kerry Cooley**, who will continue doing publicity for the label from Seattle, but bas relinquished ber VP of media relation stripes. The rest of the staff remains the same: **Amy Bloebaum** and **Van Riker**, based in Los Angeles, are managers of media relations, while director **Grace Heck** is stationed in the New York office. MCA has yet to name a replacement.

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Geffen's Drivin' N' Cryin' Steers From Hard Rock To Folk Roots

■ BY CRAIG ROSEN

Atlanta's Drivin' N' Cryin' is back on the folk rock road and on a new label after veering into hard rock territory on its last few albums. "Wrapped In Sky," its first album in two years, is due Aug. 29 from Geffen.

For Drivin' N' Cryin' singer/guitarist Kevn Kinney, the move to Geffen offered the decade-old band a chance to "return to square one."

After negotiating out of its deal with Island, Kinney recorded his second solo album, 1994's "Down Out Law" for Mammoth, while bassist Tim Nielsen produced an album by his neo-punk group Kathleen Turner Overdrive, and drummer Jeff Sullivan kept busy by producing demos for such acts as Toenut and Kramer.

Following the outside projects, the band regrouped and began soliciting a new label deal. Geffen A&R executive Todd Sullivan, known for signing Weezer, was a longtime fan of the band. Says Kinney, "Todd seemed to have the best knowledge about what the band was about and where the band had originally begun its trek and strayed off the trail into the heavy metal world. It was his goal to get us back."

Sullivan says, "Drivin' N' Cryin' is an amazing band that has yet to make its best record. They have been focusing more on the 'drivin' ' side than the 'cryin' ' side on the last couple of records, but even when they were in hard rock territory, they have a lot more depth than 99% of the other hard rock bands out there."

While Drivin' N' Cryin' still rocks occasionally, "Wrapped In Sky" primarily has the band mining its folk rock and country rock roots. Geffen will preview the album with the upbeat "Leader The Follow," which will be shipped to modern rock, album rock, and triple-A radio on Aug. 15. Sullivan is optimistic that the latter format will embrace the band. "That could be the biggest format for the band," he says. "It didn't exist for them in the past."



DRIVIN' N' CRYIN': Tim Nielsen, Kevn Kinney, and Jeff Sullivan.

Modern rock XTRA (91X) San Diego PD Mike Halloran says it may be the right time for Drivin' N' Cryin' to get some overdue recognition, as several acts mining a similar style are receiving attention. "Kevn should be able to do something like Wilco, the Jayhawks, and the Bottle Rockets. There's that whole new Americana thing happening, and that's not a bad category to be lumped in with."

Even Kinney says that "the playing field is a lot more level now. When we were making records before, our contemporaries on the charts were Rush and Bon Jovi. Now, there are a lot more young bands that are getting hits."

Yet Geffen and Drivin' N' Cryin' face the challenge of luring back the band's original fans who may have been put off by the band's foray into hard rock. "The real fans rejected ['Smoke']," Sullivan says, referring to the band's 1993 release. "Now we have to go out there and find those fans again and start building it back from there."

As Kinney explains, the band hit a low point on "Smoke" and on its subsequent live dates. "Drivin' N' Cryin' was dead in the water," he says. "People didn't understand what was going on with us. We toured with Lynyrd Skynyrd for a year, and people asked us how we could do that, but everyone we asked turned us down ... They were the only ones that kept asking us."

Yet after the time off, Drivin' N' Cryin' has regained its focus. "We had such a long vacation, it's fun to be with each other again," says Kinney.

For "Wrapped In Sky," Drivin' N' Cryin' recruited producer John Porter. "He's worked with a lot of different people," Kinney notes, "from Velocity Girl and Buddy Guy to the Smiths and Taj Mahal." He also understood where Drivin' N' Cryin' was coming from. "He had the most intelligent things to say about the songwriting, and he knows how to work with the band and make everyone in the band feel like they have a say in things."

The band also turned to some friends for support. R.E.M.'s Peter Buck, who produced and played on Kinney's first solo effort, 1990's "MacDougal Blues," and joined Kinney on tour, is featured playing mandolin and dulcimer on the album's opening tracks, "Indian Song" and "Telling Stories."

Says Kinney, "Peter had a break after [R.E.M. drummer] Bill Berry's accident, so we called him and asked if he would come down." Kinney says it was Buck who actually came up with a lick in "Indian Song" during the "MacDougal Blues" tour. Of R.E.M., Kinney says, "They're the nicest bunch of rock stars in the world." Also joining Drivin' N' Cryin' in the studio was keyboard player Joey Huffman, who has played with Soul Asylum, among others.

The result is the band's most focused album of its career.

"We took chances by playing a lot of different types of music," he says. "And then people would say, 'We would love to play you on the radio, and we would love to write about you, but we don't understand why you are playing so many different types of music.' So I said, 'OK, I'll make a folk record, and the band will make a rock record.' We did that, and everybody went, 'What happened?' It was kind of like I couldn't win. So I just took a break."

Now Drivin' N' Cryin' has finally found the right balance. "I've figured it out," Kinney says. "We've got a new record deal, and I made sure that we made a very cohesive record that has positive songwriting, storytelling, a little bit of steam of consciousness. It's got a lot of daylight and sunshine in it with a few hurricanes."

Drivin' N' Cryin' hit the South with a month of dates in mid-May and started another monthlong minitour on July 10 to let its fans know the band is back in action. A full U.S. tour will follow the album's release. Kinney says he plans to spend a year and a half to two years on the road.

EXPECT THE UNEXPECTED FROM BOY GEORGE'S NEW VIRGIN SET

(Continued from preceding page)

"Contractually, George is obligated to do a certain amount of promotion for the book. Wherever we can, we're going to piggyback onto that, but we also have our own plans."

Among the plans are a press tour in August and a concert tour in October.

The press tour will occur just as the first single is sinking in at radio. Virgin is shipping a double-A-sided single, which contains a rollicking remake of the Stooges' "Funtime" and the acoustic, midtempo, pop-oriented "Same Thing In Reverse," to radio on July 28. "The plan is to take 'Funtime' over to college radio and alternative and then use 'Same Thing In Reverse' at triple-A and hot AC," says Fox. "We're going to let the formats fight it out and see which tune wins, and then we'll take that song to pop radio." The single will be commercially available Aug. 18.

In England, dance mixes of many songs have been provided to clubs. George is one of England's leading club DJs; however, Virgin has no plans to play to George's club audience in the U.S. "There are no dance remixes because, [given] the strength and depth of the songs, we came to the decision to take that and run with it, " says Fox.

However, the many gay denizens who habituate the clubs will not be neglected in the marketing mix for George's new album.

"The gay audience is probably George's core audience," says Fox. "We have a very extensive advertising plan for the gay outlets." Marketing gambits targeted toward George's gay fans are still being developed.

Many of the album's lyrics, including "Evil Is So Civilized," "God Don't Hold A Grudge," and "Same Thing In Reverse," deal with homosexual issues. Virgin realizes that this may be a tough sell to the mainstream listener, but Fox says that such issues can't be the label's concern. "It's 1995, and we can't pigeonhole an artist because of what we think a lot of people will think," he says. "We have to give him the freedom to say what he thinks. Then give it to the people and let them decide."

For George, it was simply a matter of writing what was in his heart. "I wanted to make a record like this for a long time—a record that was sort of simple and traditional, but saying things clearly that were important to me. I'm talking for a lot of people in a way."

"Cheapness & Beauty" marks George's fourth post-Culture Club effort. None of those records have made much of a dent in the U.S., although George scored a big hit on the Billboard Hot 100 Singles chart in 1993 with the theme to the movie "The Crying Game." "That gave George a re-emergence in the '90s that hopefully we'll be able to build on," says Fox.

Regardless of the commercial success of the project, George says he's also won a victory in pushing himself to a new creative plateau. Oddly enough, part of what helped George reach the new level was some tough advice from another musical icon.

"About a year ago, I had a meeting with Todd Rundgren about producing my next record. I didn't like him too much as a person, but he made some interesting points—about my music and about me—which I found insulting at the time. He said, 'You have a great verse, and then you have a throw-away chorus.' He said there was laziness in my work." George walked away upset from the meeting, but, he says, "when I thought about it, I realized that I am lazy. If you don't sacrifice and take risk, what kind of life do you have?"

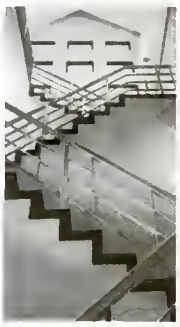
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Chilton's 'Missing' Tape To Be Released By Ardent

■ BY CARLO WOLFF

Ardent Records is putting the finishing touches on an Alex Chilton album that is the missing link between the Box Tops and Big Star. Although a firm release date has not been set, the label is looking at early 1996.

Tentatively titled "1969," the 14-track project was recorded at Ardent Studios on National Street in Memphis in late 1969 and early 1970 following the demise of the Box Tops, the commercially successful group Chilton headed in the mid-'60s.

According to Terry Manning, the veteran engineer who backed Chilton on the recording, the tapes were originally sent to several record companies, and a deal was struck with Atlantic Records for the album's release.

But Chilton was uncomfortable with certain aspects of the Atlantic agreement and decided to switch allegiance to Brother Records, the Beach Boys' custom label. Nothing came of either deal, however, and soon Chilton's attentions switched to Big Star, the influential power-pop group he formed in late 1970 with Chris Bell. The tapes were shelved.

Over the years, a mono mix of the Chilton sessions circulated through the underground music scene, finally reaching Manning in the Bahamas in 1992 at Compass Point Studios, which he runs for Chris Blackwell. Manning contacted Ardent owner John Fry in an effort to locate the master tapes.

The original eight-track tapes were found in good condition, and Manning was able to make final stereo mixes using recording equipment, echo devices, and analog delays prevalent at the time the tracks were laid down.

Manning and Chilton decided to keep the tunes as authentic as possible; there are no overdubs. The material is mostly Chilton originals, but includes a cover of the Rolling Stones' "Jumpin' Jack Flash" and a medley featuring the Archies' hit "Sugar, Sugar."

Chilton sings lead and harmony vocals and plays lead and rhythm guitar; Manning plays bass, keyboards, and synthesizer, sings harmony vocals, and does duet vocals on "Sugar, Sugar/I Got The Feelin' "; he also plays steel guitar and banjo.

According to Ardent president John Fry, the label originally planned to release the album this fall, but it did not want to compete with "A Man Called Destruction," the Ardent album Chilton released in February. "Because of scheduling considerations, it's probably going to be January," Fry says. Furthermore, final mixes and artwork are yet to be done, says Natalie Morgan, who works in artist development at Ardent.



My Kind Of Group, Chicago Is. The members of Chicago strut their stuff at a party thrown to announce the release of their new big band album, "Night & Day." Shown in back row, from left, are band members Lee Loughnane, Bill Champlin, and Robert Lamm; Giant Records GM Steve Backer; Giant Records owner Irving Azoff; and Chicago's Tris Imboden. In the front row, from left, are co-manager Peter Schiwerelli and Chicago's Walt Parazaider, Jason Scheff, James Pankow, and Keith Howland.

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RANCID'S BRINGING OUT THE 'WOLVES'

(Continued from page 12)

gie. "We added that to ['Let's Go'] when retail demand dictated," says Gurewitz.

The single will ship two weeks before the album's release and will be worked heavily to modern rock radio—and specifically to MTV—by indie promoters.

Gurewitz acknowledges that MTV's Buzz Bin rotation of the band's "Salvation" video was a key factor in the success of "Let's Go," but he stops short of giving full credit to the channel. "Electronic media in general played a large part," he says. "But it's not the most important tool in our toolbox. The most important thing is the band's willingness to tour and its ability to write songs with economy and passion."

That ability has garnered the band increasing airplay on such modern rock outlets as WKQX Chicago, XTRA (91X) San Diego, and KROQ Los Angeles.

"We played 'Salvation' for about three or four months because there was such a strong response," says Lisa Worden, music director for KROQ. "I've heard the new album, and I hear a few songs that could be just as strong."

Despite the band's success, its members have managed to avoid overthinking the group's mission. "We don't intellectualize about what we do," says Frederiksen, shrugging. "We know how to do [it] just like plumbers know how to fix sinks."

The sound of "And Out Come The Wolves" seems to betray a certain disingenuousness on the guitarist's part. The album, recorded in four weeks (as opposed to the four days spent on "Let's Go"), is chockablock with irresistible anthems like "She's Automatic" and the gutternipe allegory "Journey To The End Of The East Bay."

"In the past, you could have called Rancid a great punk band, but I think [this album] qualifies them as a great band," says Jim Guerinot, who has managed the band since it left the team of Elliot Cahn and Jeff Saltzman last year. "It's like the difference between the Clash's first album and 'London Calling.' "

That promised progression isn't entirely lunatic. "And Out Come The Wolves" maintains the energetic, politically edgy stance of past Rancid releases while moving forward with vehicles such as a handful of ska numbers—like the impossibly catchy "Time Bomb"—that hark back to Armstrong and Freeman's days in the seminal band Operation Ivy.

Although most retailers have not heard the new album, they expect good things from the band given its past performance.

"The first two records sold like crazy based on the band's live reputation," says Bob Say, head buyer for the Reseda, Calif.-based Moby Disc chain. "We sold 300-400 copies of 'Let's Go.' I'd imagine the new one will sell twice that."

"We continue to do well with Rancid's last record, as well as a lot of the harder new punk stuff," says Lloyd Hummel, buyer for the Tempe, Ariz.-based Zia Record Exchange chain. "We're definitely looking forward to the new release."

"Retail has always been very supportive," Gurewitz adds. "We'll be meeting with head buyers one-on-one to play the record and remind them that we're not prone to hyperbole. The last record sold more than 400,000 copies—maybe this will do better isn't pulling anyone's leg."

The label will push for strong placement at retail and will back that push with aggressive advertising and a wide variety of point-of-purchase items that should capitalize on Rancid's distinctive visual image.

Epitaph will also make concerted efforts to reach the fans directly, using its mailing lists to send postcards to those who've already shown interest in the band. "Once it explodes, as it did with Offspring, a record takes on a life of its own," says Gurewitz. "But we're prepared to get [Rancid] to that point on hard work."

Epitaph is currently readying its computer site on the Internet, and Gurewitz expects it to be ready in time for the American leg of Rancid's first world tour.

"We're really excited to be getting to places like Japan and Australia," says Frederiksen. "And to be getting back to some cities the right way. In the past, we'd play places that held 300 people, and 600 would show up. Too many kids were getting sent home disappointed, which sucked.

"Things have obviously changed, but I'd like to think we haven't," says the guitarist. "We're not calculating. Hell, I didn't even know what an A&R person was until they starting introducing themselves to us last year."

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ARTIST(S)	Venue	Date(s)	Gross Facts(Actuals)	Attendance Capacity	Promoter
ROLLING STONES BON JOVI ERIC LAPOINTE	Longchamps Paris	June 30-July 1	$8,612,247 (421,104,300 French francs) $139/$43.95	169,695 two sellouts	BCL Group
ROLLING STONES BLACK CROWES	Don Valley Stadium Sheffield, England	July 9	$2,929,211 (1,234,650 British pounds) $40.31/$40.26	48,301 sellout	BCL Group
GRATEFUL DEAD	Three Rivers Stadium Pittsburgh	June 30	$1,697,483 $32.50	48,401 sellout	Metropolitan Entertainment Electric Factory Concerts
YANNI	Radio City Music Hall New York	July 6-8	$1,697,410 $75/$50/$50/$40	17,324 three sellouts	Radio City Music Hall Prods
GRATEFUL DEAD	Palace of Auburn Hills Auburn Hills, Mich	June 27-28	$1,665,285 $27.50	39,374 two sellouts	Metropolitan Entertainment Cellar Door
ROSA MCENTIRE TONY BETTI KNETT ADAMS	Universal Amphitheatre Universal City, Calif.	July 6-8	$672,442 $77/$40/$35/$27	18,174 18,753, three shows	MCA Concerts in-house
JUAN LUIS GUERRA & 4.40 OLGA TAÑON	Hiram Bithorn Stadium San Juan, Puerto Rico	June 17	$750,000 $45/$35/$15	25,000 sellout	Profesionales Morlza Cavana
ROSA MCENTIRE TONY BETTI KNETT ADAMS	Glen Helen Blockbuster Pavilion Devore, Calif.	July 9	$557,798 $15.50/$35.50/$28/ $22.50	16,564 sellout	PACE Concerts
PHISH	Jones Beach Theatre Wantagh, N.Y.	June 28-29	$497,475 $27.50	22,119 two sellouts	Schoener/Slatter Enterprises
JUAN LUIS GUERRA & 4.40	Estadio Olimpico Juan Pablo Duarte, Santo Domingo Dominican Republic	June 10	$450,000 $15/$6	50,000 sellout	Juan Luis Guerra Producciones Nonue

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DOUG MORRIS DIVES INTO SEA OF START-UP LABELS

(Continued from page 1)

Interviews with music industry executives indicate that the proliferation of new labels could lead to intensified bidding wars for new and established acts, as well as for executive talent to develop, promote, and market those acts.

It is unclear how the recent activity on the new-label front will affect the record business designs of companies like Viacom and News Corp.

In fact, some observers wonder whether the talent pool—both for artists and executives—is deep enough to support all the new start-ups. While some sources welcome new labels as places that provide opportunities for executives to grow, they also say new bands and artists can be deprived of growth by being signed to deals too early in their careers.

Sources liken the current explosion of labels as a replay of the situation of more than five years ago, when a new crop of labels sprung up. Most of them have struggled to survive. One record executive says, "There was a whole shuffling around at that time, and it drove a lot of people's prices up."

The latest label on the scene will be headed by Morris, the well-respected and successful record executive who was fired just weeks ago as chairman/CEO of Warner Music U.S. after disputes with his new boss Michael Fuchs (Billboard, July 1).

Morris will be chairman/CEO of New York-based Rising Tide Entertainment, which is fully financed by MCA Music and its new parent, Seagram. It is structured as a worldwide joint venture between Morris and MCA Records, which will handle back-office functions like business affairs and finance. The partners will share the profits 50-50. Morris says he expects to sign new and established pop, rock, R&B, and rap acts.

Al Teller, chairman of MCA Music Entertainment Group, says there is "no pressure from us on setting a timetable" for new signings or releases by Rising Tide. Asserting that there will be "an extremely sizable investment commitment" by MCA, Teller adds, "Doug's ability to grow will not be hampered from the perspective of capital." Estimates of MCA's financial involvement range from $50 million-$100 million, but Teller declines to be specific.

"We'll be starting soon," says Morris. "But I'm not in a hurry to run into this. It requires a lot of thought, and it requires the availability of great people. My role really is to develop a team of young executives who are going to have the opportunity to fly as high as their talents can take them."

WHO WILL JOIN MORRIS?

There is speculation that some executives from Warner Music may follow Morris. Warner Music U.S. is expected to be disbanded soon, and sources say its remaining top executives—Mel Lewinter, Ina Meibach, and Ken Sunshine—will join Rising Tide.

Some sources think Danny Goldberg, chairman of Warner Bros. Records, could resign and help Morris run his new company, while others point out that he has a lucrative deal with Warner and that he might eventually land a bigger role with the worldwide music group. Asked about hiring Warner executives, Morris says, "Not if they're under contract."

Morris is suing Warner Music for breach of contract, charging that there was no cause for his dismissal. He is seeking more than $50 million—what he would have earned over the duration of the five-year agreement. Morris' attorney Stanley Schlesinger says the "value of the contract is independent" of Morris' new venture and that he is "proceeding" with the suit. Warner Music is expected to countersue (Billboard, July 15).

TOUGH COMPETITION

The question remains whether Rising Tide and other start-ups will be able to compete in the big-money sweepstakes that marks today's music industry.

Outside the Big Six record companies, other playera are poised to jump into the profitable music business. But, as Val Azzoli, president of the Atlantic Group, says, "It's going to cost them a lot of money to get in."

Viacom, now one of the largest media and entertainment companies in the world, plans to start rather than acquire a label. A spokesman says an interdivisional company task force—made up of Viacom units MTV Networks, Paramount Communications, and Blockbuster Entertainment—is exploring the formation of a label. Viacom declines to confirm the speculation that it had talked to Morris about a deal.

News Corp., Rupert Murdoch's media and entertainment colossus, is also said to be considering greater presence in the music business. It operates a joint venture, Fox Records, with BMG, but that is principally for soundtracks to Fox films and TV shows.

Walt Disney Co. is also said to be in the market to expand its record interests. It owns Walt Disney Records, the most successful independent label of recent years, with its soundtrack albums for Disney's animated films. The Disney Co. also operates Hollywood Records, a pop and rock label.

Hollywood was part of the label-start-up story five years ago. Under Peter Paterno, it never achieved hoped-for success, proving that having big-company backing does not guarantee a winner. But Hollywood has undergone major changes in the past year, leading some observers to view it as practically a new label. All its department heads were replaced, a new worldwide distribution deal with PolyGram is in place, and a host of new acts has been signed.

Last month, MCA announced another joint venture with a veteran record man when it agreed to provide distribution and other services through Geffen Records to the DreamWorks and SKG labels begun by David Geffen. Geffen's first signing is said to be George Michael, who has negotiated an end to his contract with Sony Music (see story, page 1).

The multimillion-dollar Michael deal is an exemplar of the kind of artist transaction that could become commonplace with so many new labels, executives say. Speaking under condition of anonymity, they say there are not enough great new acts to support the needs of so many companies. Many observers believe the new labels will need high-profile signings like Michael to make a quick name for themselves and attract new acts. Some executives foresee bidding wars for acts whose contracts expire at the end of 1996. One source expects the new label heads to count on past relationships with artists to bolster their rosters.

But Azzoli says a strategy of signing big acts might backfire. "What if that high-profile artist doesn't sell? You can sign 10 bands for that cost. And maybe two or three of them will work."

On the other hand, the race to sign the hottest new bands has its drawbacks, too. Says Bob Pfeifer, president of the revamped Hollywood, "What happens is bands get signed too soon. Ultimately it hurts the artists, especially when the record company that woos you may not be around next year. It takes time to develop bands."

MCA also has a deal to provide financing, marketing, promotion, and distribution services to Krasnow Entertainment, the label begun by former Elektra Entertainment chief Robert Krasnow, the highly regarded music executive who resigned from Warner Music Group last year (ironically, after Morris was named to head the new domestic unit of the company). Krasnow has released one recording so far.

The speed at which MCA grabbed ex-Warner Music chieftains Morris and Krasnow has led some observers to speculate that former Warner Bros. Records chairman Mo Ostin will be the next to join the MCA family, perhaps heading the DreamWorks and SKG labels for Geffen and his partners. The companies declined comment, and Ostin was unavailable at press time.

DEMAND FOR A&R TALENT

No matter who heads the labels, they need talented A&R executives in order to sign acts. Established major labels, in order to keep their own executives from jumping to the start-ups, may have to offer them more in-house imprints.

At Atlantic, A&R executive Jason Flom was rewarded with his own imprint, Lava Records. Atlantic has also set up new labels for indie label founder Craig Kallman (TAG Recordings) and producer David Foster (143 Records).

Azzoli sees new imprints providing a double benefit. "You've got to look down the road four or five years. It's a way to develop not only great creative talent, but executive talent." In the case of Flom, Azzoli says, "He was a very successful A&R man. It was time for him to run his own company. Now he can be the architect of his own future."

Of the new labels, Pfeifer says, "On the executive side they're good because they bring new blood in and give people new opportunities."

Other major labels besides Atlantic have been expanding their lists of labels.

Arista Records has financed producer-driven and manager-driven labels under its aegis. Recently it started Time Bomb Recordings with Jim Guerinot, manager of Offspring and former GM of A&M Records (Billboard, July 8). Bad Boy Entertainment, a venture begun just over a year ago with R&B producer Sean "Puffy" Combs, has yielded success with two rap acts. PolyGram's Island Records has given A&R executive Lisa Cortes her own imprint, Loose Cannon. Island also has deals with two artist-driven labels, Elton John's Rocket Records and Jimmy Buffett's Margaritaville Records.

One label start-up for which industry observers have high expectations is the Columbia Records Group label the Work Group, which is headed by former Virgin Records executives Jeff Ayeroff and Jordan Harris. It has benefited from Columbia's resources, including acts that had been on Columbia's roster.

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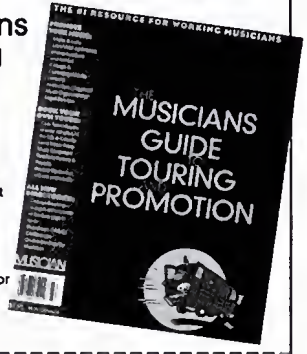


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BILLBOARD'S HEATSEEKERS™ ALBUM CHART

COMPILED FOR WEEK ENDING JULY 22, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ⬭ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	1	**SILVERCHAIR** EPIC 67247 (10.98 EQ/15.98)	FROGSTOMP
2	4	7	**CORONA** EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
3	4	4	**NICKI FRENCH** CRITIQUE 15436 (10.98/15.98)	SECRETS
4	13	4	**MOKENSTEF** OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
4	3	4	**FUGAZI** DISCHORD 90 (7.98/11.98)	RED MEDICINE
4	4	4	**HUM** RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
7	—	4	**BROTHER CANE** VIRGIN 40564 (10.98/15.98)	SEEDS
4	4	3	**SEAN LEVERT** ATLANTIC 82663/AG (10.98/15.98)	THE OTHER SIDE
9	21	4	**DIANA KING** WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
40	11	7	**NUTTIN' NYCE** POCKET TOWN 41525/JIVE (10.98/15.98)	DOWN 4 WHATEVA'
11	7	3	**TRIPPING DAISY** ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
12	12	3	**PERFECT STRANGER** CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT
13	15	9	**JOAN OSBORNE** MERCURY 526699 (10.98 EQ/15.98)	RELISH
14	22	90	**ADAM SANDLER** ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
15	18	3	**TOADIES** INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
16	17	7	**DAVID LEE MURPHY** MCA 11044 (10.98/15.98)	OUT WITH A BANG
17	16	24	**SUBWAY** BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
18	19	9	**MAD LION** WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
19	35	7	**URBAN KNIGHTS** GRP 9815 (10.98/16.98)	URBAN KNIGHTS
20	20	52	**TYPE O NEGATIVE** ROADRUNNER 9100 (9.98/16.98)	BLOOOY KISSES
21	25	25	**BROTHA LYNCH HUNG** BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
22	27	9	**KORN** IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
23	21	41	**CORROSION OF CONFORMITY** COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
25	23	5	**CATHERINE WHEEL** MERCURY 526850* (10.98 EQ/15.98)	HAPPY DAYS
25	38	12	**INI KAMOZE** COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
25	38	20	**CRIME BOSS** SUAVE 3* (9.98/15.98)	ALL IN THE GAME
27	40	7	**DIS 'N' DAT** EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'
28	36	25	**GILLETTE** S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
29	5	3	**FIFTH WARD JUVENILZ** UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98)	DEADLY GROUNDZ
30	25	23	**MARTIN PAGE** MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
31	—	21	**KMFDM** WAX TRAX! 7199*/TVT (10.98/16.98)	NIHIL
32	26	9	**4 RUNNER** POLYDOR NASHVILLE 527379 (9.98/13.98)	4 RUNNER
33	10	4	**KENNY CHESNEY** BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
34	—	5	**THE DAYTON FAMILY** PO BROKE 1514*/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?
35	32	12	**SUBLIME** SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
36	—	13	**RACHELLE FERRELL** BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
37	—	1	**SMOKING POPES** CAPITOL 33831 (9.98/15.98)	BORN TO QUIT
38	37	13	**JEFF BUCKLEY** COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
39	33	10	**JILL SOBULE** LAVA 82741/AG (10.98/15.98)	JILL SOBULE
40	—	15	**MORPHINE** RYKODISC 10320* (11.98/17.98)	YES

POPULAR ◆ UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

PRAISE THE LORDZ: Ventrue/American is having a blast spreading the word on its new Beastie Boys-meets-"The Godfather" rock/hip-hop group **Lordz Of Brooklyn.**

Capitalizing on the fivesome's love of all things Italian, the label's awareness campaign for the group's debut, "All In The Family," released July 11, includes everything from spoofs of famous Mafia movies to delivering pizza to MTV execs.

To begin with, the label mailed a series of clever postcards and placed ads featuring scenes from the group's favorite movies in such magazines as Thrasher.

For instance, one postcard showed a picture of a scene from "The Godfather" in which **Marlon Brando** is petting a cat. The card featured the band's logo and read, "That was then." The following postcard ran a picture of the group in the same setting with the card reading, "This is now."

While **Amanda Scheer-Demme**, owner of Ventrue Entertainment and the band's manager, says even though she received some cease-and-desist orders, "it was worth the exposure."

The video, which was directed by Scheer-Demme and her husband, director **Ted Demme**, for the first single, "Saturdsy Nite Fever," follows similar themes. The group is set in scenes from its favorite movies: "Saturday Night Fever," "A Bronx Tale," "Reservoir Dogs," "Goodfellas," and "The Godfather."

"These guys grew up in Bay Ridge, Brooklyn, watching **John Travolta** and idolizing **Martin Scorsese**," says Scheer-Demme. "These things were influential to their lives, so we thought it would be fun to incorporate it into the video and the whole campaign."

The week of July 10, the label mailed six pizzas a day in special Lordz Of Brooklyn pizza boxes to various executives and VJs at MTV to entice them to air the clip.

The single, which features samples from **the Guess Who's** "American Woman" and **Schoolly D's** "Saturday Night," is being worked to modern rock, top 40, and R&B radio.

According to Broadcast Data Systems, R&B WQOK Raleigh, N.C., is playing the song, along with five modern rock stations, including WDRE Long Island, N.Y., and WFNX Boston, and seven top 40 stations, including WHTZ (Z100) New York and KHQT (Hot 97.7) San Jose, Calif.

The group is playing five or six dates in August on the Warped skateboarding tour.

CAMPBELL'S DEBUT: Kuff/Virgin is hoping to mirror the U.K. success of "That Look In Your Eyes," the first single from **UB40** front man **Ali Campbell's** solo debut, in the U.S.

Campbell's new album, "Big Love," is due Tuesday (18) on his Virgin-distributed label, Kuff Records.

"That Look In Your Eyes," which is a duet with Los Angeles-based singer/songwriter **Pamela Starks**, who wrote the song with **Kenny Gray**, peaked at No. 5 on the Hits of the U.K. singles chart on June 3.

So far, the song is garnering strong top 40 airplay and some AC and album rock play.

According to Broadcast Data Systems, four top 40 and two AC stations are among the stations playing "That Look In Your Eyes."

"The album is a distinctively pop record that leans reggae on a few tracks," says **Eric Ferria**, director of product management at Virgin. "We think it's more pop than any UB40 record ever was. The first song has multiformat appeal. We're going to pop, triple-A, alternative, hot AC, NAC, and modern rock."

To satisfy the reggae segment of UB40's fan base, the label serviced a sampler of the album's more reggae-leaning tracks to reggae and modern rock radio.

Starks, who is being courted by three major labels, says she wrote the song for Campbell "almost as a dare."

"It's funny," she says. "It was the first song I put out, wrote, and published, and now it's gold."

TIDBITS: Mammoth's **Squirrel Nut Zippers** will strut their big band, swing, and hot jazz stuff on "Late Night With Conan O'Brien" on Tuesday (18).

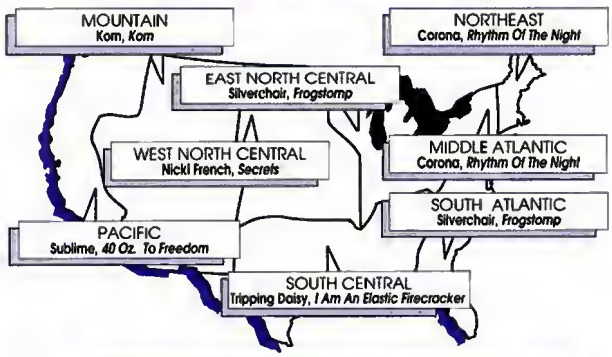


Cuban Diva. Havana-born Albita's first U.S. album, "No Se Parece A Nada" on Crescent Moon/Epic, came in at No. 3 among Heatseeker titles in the South Atlantic region on Saturday (15). The Miami-based singer, who dresses in tailored suits and slicked back hair à la k.d. lang, has been packing Little Havana's Centro Vasco since she defected from Cuba in 1993.



Chew On This. Curtis Salgado's second album, "More Than You Can Chew" on Rhythm Safari, bowed at No. 6 among Heatseeker titles in the Pacific region on Saturday (15). Salgado, formerly with Roomful Of Blues and the Robert Cray Band, embarked on a West Coast tour July 12, including five dates with Buddy Guy.

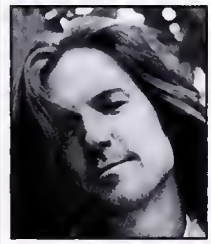
REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. **Sublime,** 40 Oz. To Freedom	1. **Tripping Daisy,** I Am An Elastic Firecracker
2. **Everclear,** Sparkle & Fade	2. **Brother Cane,** Seeds
3. **Fugazi,** Red Medicine	3. **Mystikel,** Mystikel
4. **Smoking Popes,** Born To Quit	4. **Crime Boss,** All In The Game
5. **MoKenStef,** Azz Izz	5. **Ian Moore,** Modernday Folklore
6. **Silverchair,** Frogstomp	6. **Fifth Werd Juvenilz,** Deadly Groundz
7. **Hawaiian Stack...,** Instrumental Collection	7. **Perfect Stranger,** You Have The Right To...
8. **Joan Osborne,** Relish	8. **The Dayton Family,** What's On My Mind?
9. **Hum,** You'd Prefer An Astronaut	9. **Corona,** Rhythm Of The Night
10. **Corrosion Of Conformity,** Deliverance	10. **Toadies,** Rubberneck



Traveling Gypsys. Michael Kline & the Gypsys will perform at a show sponsored by triple-A KXPT Las Vegas on Sunday (16) and will open for Vigilantes Of Love at the Troubadour in L.A. July 26. The group is garnering adult contemporary play with the ballad "I Can't Leave, I Can't Stay" from its Anthony Avenue debut, "Seeing The Circle." WMMO Orlando, Fla., is one of the AC stations playing the song.

Ex-MCA Exec Fischer & Tribe Form Dre Force Label

■ BY J.R. REYNOLDS

LOS ANGELES—Former MCA A&R executive Andre Fischer has paired with Tribe, a music services firm, to form Dre Force, a label specializing in R&B, crossover, and pop music. Fischer will head the company, while Tribe president/CEO Paul Leighton will handle the label's day-to-day operations.

Instead of a long-term contract with a specific distributor, Dre Force will negotiate with various companies on a project-by-project basis.

The label's first act is the quintet Boyz Of Paradise, whose album, "BOP" hits streets Aug. 15 and will be distributed through Rhythm Safari/Priority. The group's current single is a cover of "Shining Star," originally recorded by the Manhattans.

Boyz Of Paradise is an international collective with members of Hawaiian, Philippine, Japanese, and Spanish heritage. The group was signed by Fischer after it was dropped from MCA following the executive's departure from the label.

A noted producer and former drummer with the 70s band Rufus, Fischer is known as an artist's executive. Prior to joining MCA, he produced such major artists as Natalie Cole, Tony Bennett, Milt Jackson, and Chaka Khan. He says Dre Force will focus heavily on artist development.

"It's scaring me how most labels only care about making quick hits," he says. "Our greatest challenge will be maintaining patience as we develop our artists and trying to enlighten consumers and bring the standard of music up to where it should be."


FISCHER

Dre Force will benefit from the in-house services that Tribe offers, including marketing, promotion, artist development, touring, recording, and business management.

Says Leighton, "Tribe gives Dre Force the ability to do things on our own in addition to working with our distribution partners. By utilizing multidistribution sources, we can take advantage of the strengths that the different companies can offer."

Beverly Hills, Calif.-based Tribe has worked with a cross section of acts since its formation seven years ago; these include Jon Secada, Cypress Hill, House Of Pain, Meat Loaf, and John Tesh.

Initially, Fischer will handle the majority of A&R duties. "Other A&R partners will come aboard some time soon," says Leighton. "Each relationship will define itself. Some will be ongoing while others will be project by project. They'll find this environment less [like a mill] and will be able to concentrate on developing acts."

Fischer and Leighton plan to tap into the global community and use the latest marketing techniques. Says Fischer, "Everybody's worried about some market in New Jersey, but my studies have found that there are about 2 billion consumers on the Pacific Rim who are between the ages of 14 and 40—and we've got the tools to reach them."

Dre Force has established an America Online site that features sound and videoclips of its product, as well as biographical material, fan club information, touring schedules, discographies, and a chat room.

"There's also information on where you can buy our music around the world," says Fischer. "We've included an E-mail address, Internet address, an international 800 number, and a direct mailing address."

Domestically, Dre Force plans to develop ties to the streets, as well as maintain close relationships with personnel at rack/jobbers, one-stops, and retail warehouses.

Says Leighton, "Our objective is to think globally, but act locally."

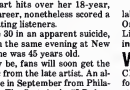
Hyman's Passing Sad Reminder Of Talent; Beware, Frank! Leverts Cut Duets Album

WITH THE prevailing "who's the next hot talent?" sentiment among most R&B consumers, it's disheartening to note the passing of Phyllis Hyman, an enduring vocalist who, while not garnering an overwhelming number of chart hits over her 18-year, seven-album recording career, nonetheless scored a bull's-eye with discriminating listeners.

Hyman, who died June 30 in an apparent suicide, was scheduled to perform the same evening at New York's Apollo Theater. She was 45 years old.

As unsettling as it may be, fans will soon get the chance to hear new music from the late artist. An album, as yet untitled, is due in September from Philadelphia International/Zoo. The first single, "I Refuse To Be Lonely Again," drops in August.

Hyman was known for her large-than-life diva persona, which matched the Pennsylvania native's prodigious, vintage jazz/R&B vocals and physical stature (she was more than 6 feet tall).



by J. R. Reynolds

Hyman began her professional music career with the group New Direction in 1971. She later gained prominence on the road with jazz drummer Norman Connors and was a featured vocalist on his 1976 breakthrough set, "You Are My Starship."

In 1977, she made her self-titled debut on Buddah Records and then went to Arista two years later, where she cut four albums. In 1986, she began recording for Philadelphia International, where her last project, "Prime Of My Life," peaked at No. 10 on the Top R&B Albums chart in 1991.

Hyman recorded several top 10 R&B singles, including "Can't We Fall In Love Again," "Don't Wanna Change The World," "Living In Confusion," and "When You Get Right Down To It," which was No. 1 on the Hot R&B Singles chart in 1992.

Hyman also made a name for herself on Broadway, appearing in the musicals "Dreamgirls" and "Sophisticated Ladies," which earned her a Tony nomination in 1981. She also appeared in such films as "School Daze," "Lenny," and "The Doorman."

NOT TO BE MISSED: Be on the lookout for the yet-to-be-titled father/son duets album featuring **Eddie** and **Gerald Levert**, scheduled for release this fall on Elektra. The first single, "Missing You," is produced by Gerald and Edwin Nicholas and should be out late August or early September.

This isn't the first time Eddie and Gerald have collaborated on a duet. The two recorded "Baby Hold On To Me," from Gerald's EastWest set "Private Line," which hit No. 1 on the Hot R&B Singles chart in 1991.

WAYDIO FOE WUN WUN: Radio One owner/CEO Cathy Hughes will be honored Oct. 26 at the fourth annual Salute To Excellence Awards Dinner at the New York Sheraton Hotel & Towers. Proceeds will be donated to the Piney Woods Country Life School, an African-American boarding school in Mississippi. For more information, call 212-222-9400.

REGGAE FANS TAKE NOTE: Look out for Motown artist Lucky Dube, whose current 28-date U.S. tour winds up Sept. 8 in San Diego.

ALBUMS TO CHECK Out: **D'Angelo's** "Brown Sugar" (EMI) issues incredibly smooth cool vibes to chill to . . . **Jazz Lee Alston's** self-titled EP (Rhyme Card/American) delivers offpungent lyrics, but they're tempered by poetic bliss . . . **MoKenStef's** "Asz Isz" (Outburst/Def Jam) offers funsters a gang o' catchy "today" tracks . . . "The Funky Descendant" by Hamil (Capitol) helps push the envelope of hip-hop jazz and other nouveau-alternative R&B forms . . . **Dr. John's** "Afterglow" (Blue Thumb/GRP) is a real good-time album that jumps from here to there to here again . . . **Leon Ware's** "Taste The Love" (Kitchen/CRD) is a set sure to tickle the fancy of nostalgic **Marvin Gaye** fans . . . U.N.V.'s "Universal Nubian Voices" (Maverick/Warner Bros.) helps hold the line for young R&B moderns.

FOR THE RECORD: Contrary to information in the July 8 story on Mercury saxophonist **Walter Beasley**, promotion samplers will be serviced to jazz/AC radio, not triple-A stations.

Virgin Artist Teddy Tells What He Wants On Debut Album 'Soul'

■ BY J.R. REYNOLDS

LOS ANGELES—Noo Trybe/Virgin Records is taking vocalist Teddy to the people by hosting five early concert dates around the Tuesday (18) release of his debut single, "Tell Me What You Want."

Although the 24-year-old's upcoming album, "Soul," is rich in traditional R&B ballads, label executives hope the more contemporary, Keith Crouch-produced "Tell Me What You Want" will attract younger listeners to the project.


TEDDY

Teddy's inclusion in the July 12-19 leg of a national tour featuring the youth-oriented acts Immature, Soul For Real, Monica, and Solange, is also expected to help familiarize concertgoers with the new artist.

Teddy, whose last name is Martin, was discovered on stage as a backup singer for a Jody Watley concert. The Los Angeles-based artist has also sung backup at showcases for such artists as Aaron Hall, Morris Day, and Damion Hall.

Says Noo Trybe president Eric Brooks, "Teddy is a well-rounded performer because he sings, can dance, and also plays the piano for auditions. So we'll be doing a lot of promotion runs where he can show those skills off."

Although he's at home singing in front of an audience, recording music in a studio was a learning experience for Teddy. "At first, I had a hard time conveying emotion, because on stage, you can look into a woman's eyes who is 10 feet away and feed off that," he says. "But eventually I got used to it."

Teddy says he takes an artistic approach that begins with a "distinct soulful" voice that sets him apart from other singers. "I sing old-school music with a '90s flavor that has a certain sincerity about it," he says. "I think it will sell."

Brooks says Teddy's audience is aged 18-34 and skewed toward females. "There's a void out there," he says. "We set out to make an album that fit right between those hard, love-you-down acts and the softer romance balladeers."

A broad marketing campaign for the single began around the July 4 holiday with the street-team distribution of album sampler cassettes to various youth-oriented centers of influence, including radio mix shows and concert venues.

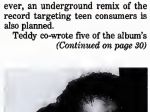
"From there, we began focusing on markets where we have good relationships with radio," says Brooks, who adds that the ballad already has received some play during "quiet storm" segments at various R&B stations.

At press time, the single's clip was slated for a mid-July release.

The label plans to follow the youth-flavored first single with the more adult-oriented "Come Over." However, an underground remix of the record targeting teen consumers is also planned.

Teddy co-wrote five of the album's

(Continued on page 30)


Spirited Team. Nonesuch/Atlantic artist Fontella Bass, left, snuggles with vocalist Ai Green following a recent sold-out performance at New York's Beacon Theatre. Bass' current gospel/pop album is titled "No Ways Tired."

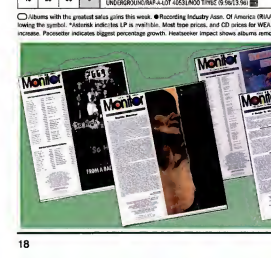
Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING JULY 22, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL /SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD	TITLE	PEAK POSITION
			★★★ No. 1/Hot Shot Debut+★★★		
1	NEW▶	1	**LUNIZ** MOO THYME 67523 (9 98/13 98) 1 week at No. 1	OPERATION STACKOLA	1
2	1	3	**MICHAEL JACKSON** EPIC 99000* (13.98 EQ/22.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
3	2	2	**MACK 10** PRIORITY 53993/8/4/1★ (9.98/13.98)	MACK 10	2
4	3	3	**SPAC ▲** INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
5	4	6	**TLC ▲²** LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
6	NEW▶	1	**D'ANGELO** EMI 33629 (10.98/15.98)	BROWN SUGAR	6
7	5	8	43	**THE NOTORIOUS B.I.G. ▲** BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
8	NEW▶	1	**SOUTH CIRCLE** SUNNY 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
9	6	4	7	**NAUGHTY BY NATURE** TOMMY BOY 1111*/(13.98/15.98)	POVERTY'S PARADISE	1
10	7	5	3	**GRAND PUBA** ELEKTRA 61619/PEEG (10.98/15.98)	2000	5
11	8	9	11	**MOBB DEEP ●** LOUD 66460/RCA (9.98/15.98)	THE INFAMOUS	3
12	10	7	13	**SOUNDTRACK ▲** PRIORITY 53950*/(10.98/15.98)	FRIDAY	1
13	11	14	17	**E-40 ●** SICK WID IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
14	14	15	32	**MARY J. BLIGE ▲²** UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
15	16	10	15	**SOUL FOR REAL ●** UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
16	12	—	2	**SPECIAL ED** PROFILE 11462* (10.98/16.98)	REVELATIONS	12
17	9	12	5	**C-BO** KMEL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
18	13	19	41	**BRANDY ▲²** ATLANTIC 82513/AG (9.98/15.98)	BRANDY	6
19	15	11	45	**BOYZ II MEN ▲²** MOTOWN 0323 (10.98/16.98)	II	1
20	20	16	14	**MONTELL JORDAN ▲** PMPRVL 52717*/VELVET (10.98/15.98)	THIS IS HOW WE DO IT	4
21	17	—	2	**TONY THOMPSON** GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATIONAL	17
22	21	18	15	**OL' DIRTY BASTARD ●** ELEKTRA 61609*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
23	18	20	26	**BROWNSTONE ●** MJJ 57827/EPC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
			★★★ Pacesetter+★★★		
24	27	26	7	**JOIN B.** RAB 9346/550 MUSIC 66436/EPIC (15.98 EQ/15.98)	BONAFIDE	24
25	25	23	17	**KUT KLOSE** KEDA/ELEKTRA 61568/EEG (10.98/15.98)	SURRENDER	12
26	24	21	19	**ADINA HOWARD** MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
27	23	13	9	**SOUNDTRACK** 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	1
28	26	25	31	**KIRK FRANKLIN AND THE FAMILY ●** GOSPO CENTRIC 72119 (9.98/13.98)	KIRK FRANKLIN AND THE FAMILY	6
29	30	49	3	**MOKENSTEF** OUTBURST/RAL 27364/ISLAND (10.98/15.98)	AZZ IZZ	29
30	22	24	3	**SEAN LEVERT** ATLANTIC 82563/AG (10.98/15.98)	THE OTHER SIDE	22
31	29	22	34	**METHOD MAN ●** DEF JAM/RAL 523837/ISLAND (10.98/16.98)	TICAL	1
32	19	17	3	**MC BREED** WRAP 8148/CHRYSALIS (10.98/15.98)	BIG BALLER	17
33	32	32	40	**BARRY WHITE ▲** A&M 5401/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
34	33	31	35	**H-TOWN** LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
35	NEW▶	1	**FUNKDOOBIEST** IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98)	BROTHAS DOOBIE	35
36	31	27	15	**SOUNDTRACK ●** TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
			★★★ Greatest Gainer+★★★		
37	55	—	2	**SKEE-LO** ELEKTRA 75495/EEG/TI SIKOT, 10 98/15.98)	I WISH	37
38	37	39	14	**GER'ALD LEVERT ▲** EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
39	37	36	5	**ALL-4-ONE** BLITZ/ATLANTIC 82746/AG (10.98/15.98)	AND THE MUSIC SPEAKS	31
40	39	—	2	**U.N.V.** MAVERICK 45635/WARNER BROS. (9.98/15.98)	UNIVERSAL NUBIAN VOICES	39
41	28	33	5	**INCOGNITO** TALKIN LOUD 525000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
42	35	37	31	**MASTA ACE INCORPORATED** DELICIOUS VINYL 3187*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
43	51	47	16	**THE WHISPERS** CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
44	34	—	2	**NUTTIN' NYCE** YOCKTOWN 11525/JIVE (10.98/15.98)	DOWN 4 WHATEVA'	34
45	36	29	4	**SHABBA RANKS** EPIC 57703 (10.98 EQ/15.98)	A MI SHABBA	25
46	28	30	3	**FIFTH WARD JUVENILZ** UNDERGROUND/RAP-A-LOT 40531/MCA (10.98/13.98)	DEADLY GROUNDZ	26
47	48	40	35	**SADE** EPIC 66680* (10.98 EQ/16.98)	THE BEST OF SADE	7
48	49	48	32	**THE DAYTON FAMILY** PO BROX 1514/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?	38
49	54	55	55	**BONE THUGS N HARMONY ▲** BUSHWICK/RELATIVITY (10.98/15.98)	CREEPIN ON AH COME UP (EP)	2
50	40	43	20	**CRIME BOSS** SUAVE 3*-(9.98/15.98)	ALL IN THE GAME	11
51	44	50	43	**GLADYS KNIGHT ●** MCA 10946 (10.98/15.98)	JUST FOR YOU	6
52	43	28	5	**AMG** SELECT 21654* (10.98/16.98)	BALLIN' OUT OF CONTROL	22
53	59	—	2	**B.O.N.E. ENTERPRISE** STONEY BLVRD 70020 (9.98/14.98)	FACES OF DEATH	53
54	50	44	16	**STEVIE WONDER ●** MOTOWN 530338 (10.98/15.98)	CONVERSATION PEACE	2
55	RE-ENTRY	10	**AARON NEVILLE** A&M 540349/PERSPECTIVE (10.98/14.98)	TATTOOED HEART	52
56	38	35	13	**VARIOUS ARTISTS** BLACK MARKET 53567/PRIORITY (10.98/17.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
57	56	57	39	**THUG LIFE** INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
58	NEW▶	1	**WAYMAN TISDALE** MCA/ZZ 05529/MOTOWN (10.98/15.98)	POWER FORWARD	58
59	61	51	20	**DJ QUIK ●** PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
60	41	46	7	**MAD CJ MAC** RAP-A-LOT 40485+/MOO THYME (9.98/13.98)	TRUE GAME	41
61	42	34	6	**SHOW AND A.G.** PAYDAY 124007/FFRR (9.98/16.98)	GOODFELLAS	23
62	53	41	9	**MAD LION** MCD/DEE 2666/NERVOUS (10.98/15.98)	REAL TING	20
63	46	38	19	**BOBBITA LYNCH HUNG** BLACK MARKET 53567/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS	26
64	62	61	5	**IMPROMPTU** MOJAZ 53541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	61
65	57	52	55	**G9 BOYZ ▲** WF 61960 (9.98/15.98)	NINETEEN NINETY QUAD	13
66	58	54	11	**LORENZO** LUKE 214* (10.98/16.98)	LOVE ON MY MIND	41
67	52	53	4	**WILLIAM BECTON** INTERSOUND 9145 (9.98/14.98)	BROKEN	52
68	66	56	54	**CHANTE MOORE** SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
69	72	45	16	**SOUNDTRACK ●** WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
70	68	66	44	**USHER** LAFACE 26008/ARISTA (9.98/15.98)	USHER	25
71	60	59	41	**KAREN KEITH** WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO IT	27
72	71	59	24	**SUBWAY** BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES	23
73	75	65	38	**SCARFACE ▲** RAP-A-LOT 39947*/NOO TRYBE (10.98/15.98)	THE DIARY	2
74	69	74	31	**VANESSA WILLIAMS ●** WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
75	73	71	38	**SOUNDTRACK ▲** DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
76	64	60	54	**OA BRAT ▲** 50 50 DEP/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
77	67	64	16	**TOO SHORT ●** DANGEROUS/JIVE 41548*/(10.98/15.98)	CODE RED	1
78	74	63	55	**BLACKSTREET ▲** INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
79	63	58	43	**ANITA BAKER ▲²** ELEKTRA 61555/EEG (10.98/15.98)	RHYTHM OF LOVE	1
80	77	44	10	**SOUNDTRACK** MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
81	82	87	30	**PHIL PERRY** GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
82	87	68	138	**KENNY G ▲⁴** ARISTA 18648 (10.98/15.98)	BREATHLESS	2
83	RE-ENTRY	84	**SNOOP DOGGY DOGG ▲²** DEATH ROW/INTERSCOPE 92379*/AG (10.98/15.98)	DOGGY STYLE	1
84	70	62	7	**QUESTIONMARK ASYLUM** RAPTER 66599/BRCA (9.98/15.98)	THE ALBUM	50
85	76	72	13	**DIS 'N' DAT** EPIC STREET 57629*/EPIC (9.98 EQ/15.98)	BUMPIN'	53
86	RE-ENTRY	33	**SPICE 1 ●** JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
87	80	73	34	**HOWARD HEWETT** CALIBER 1008 (9.98/14.98)	IT'S TIME	29
88	84	76	77	**WU-TANG CLAN ▲** LOUD 66139/RCA (10.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
89	75	75	21	**VARIOUS ARTISTS** HBMD 7/8/9/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
90	95	—	15	**MYSTIKAL** BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
91	97	85	41	**SOUNDTRACK ▲** MERCURY 522953 (10.98 EQ/16.98)	JASON'S LYRIC	1
92	65	65	21	**VARIOUS ARTISTS** HBMD 7/8/9/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
93	86	80	33	**ICE CUBE ●** PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
94	97	79	5	**KING JUST** BLACK PENTAGLET STREET 2301/JAG (9.98/16.98)	MYSTICS OF THE GOD	33
95	88	—	103	**YONI BRAXTON ▲** LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
96	RE-ENTRY	20	**VARIOUS ARTISTS** HBMD 7/8/9/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
97	94	—	80	**EIGHTBALL & MJG** SUAVE 0002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
98	89	—	30	**BARRY WHITE** MERCURY 522-09 (10.98/15.98)	ALL TIME GREATEST HITS	70
99	RE-ENTRY	36	**R. KELLY ▲** JIVE 41527 (10.98/15.98)	12 PLAY	1
100	96	—	75	**ZAPP & ROGER ●** REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (500,000 for EPs). ▲RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most free prices, and CD prices for WEA and BMG labels, are suggested lists. Titles prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. ■ Indicates peak or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.



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THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING-LABEL)
			★★ NO. 1 ★★
1	4	16	**WATERFALLS** TLC (LAFACE/ARISTA) 1 wk at No. 1
2	3	14	**DON'T TAKE IT PERSONAL** MONICA (ROWDY/ARISTA)
3	1	17	**BEST FRIEND** BRANDY (ATLANTIC)
4	6	9	**HE'S MINE** MOKENSTEF (OUTBURST/RAL/ISLAND)
5	8	15	**SOMEONE TO LOVE** JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
6	2	22	**WATER RUNS DRY** BOYZ II MEN (MOTOWN)
7	7	7	**ONE MORE CHANCE** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	5	16	**CAN'T YOU SEE** TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
9	11	7	**YOU USED TO LOVE ME** FAITH (BAD BOY/ARISTA)
10	9	9	**BOOMBASTIC** SHAGGY (VIRGIN)
11	10	15	**EVERY LITTLE THING I DO** SOUL FOR REAL (UPTOWN/MCA)
12	16	10	**I WANNA LOVE LIKE THAT** TONY THOMPSON (GIANT/WARNER BROS.)
13	13	10	**FREEK 'N YOU** JODECI (UPTOWN/MCA)
14	21	6	**'TIL YOU DO ME RIGHT** AFTER 7 (VIRGIN)
15	15	17	**I'LL BE THERE.../YOU'RE ALL I...** METHOD MAN/MJ. BLIGE (DEF JAM/RAL/ISLAND)
16	14	25	**GRAPEVYNE** BROWNSTONE (MJJ/EPIC)
17	19	24	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
18	18	23	**CRAZY LOVE** BRIAN MCKNIGHT (MERCURY)
19	20	7	**FEELS SO GOOD** XSCAPE (SO SO DEF/COLUMBIA)
20	23	6	**BROWN SUGAR** D'ANGELO (EMI)
25	12	22	**I LIKE** KUT KLOSE (KEIA/ELEKTRA/EEG)
22	12	6	**SCREAM** MICHAEL JACKSON & JANET JACKSON (EPIC)
23	31	9	**YOU ARE NOT ALONE** MICHAEL JACKSON (EPIC)
26	22	10	**YOU BRING ME JOY** MARY J. BLIGE (UPTOWN/MCA)
26	26	25	**ASK OF YOU** RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
26	25	6	**SO MANY TEARS** 2 PAC (INTERSCOPE)
27	32	7	**WE MUST BE IN LOVE** PURE SOUL (STEP SUN/INTERSCOPE)
28	29	10	**NEVER GONNA LET YOU GO** TINA MOORE (STREET LIFE/SCOTTI BROS.)
29	26	18	**EMOTIONS** H-TOWN (LUKE)
30	43	3	**1 ST OF THA MONTH** BONE THUGS N HARMONY (RUTHLESS/RELATIVITY)
31	27	25	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
32	28	8	**FEEL ME FLOW** NAUGHTY BY NATURE (TOMMY BOY)
33	30	13	**FROGGY STYLE** NUTTIN' NYCE (POCKETOWN/JIVE)
34	45	3	**ON THE DOWN LOW** BRIAN MCKNIGHT (MERCURY)
35	38	23	**FOR YOUR LOVE** STEVIE WONDER (MOTOWN)
36	35	13	**FIRE** SUBWAY (BIV 10/MOTOWN)
37	33	26	**THINK OF YOU** USHER (LAFACE/ARISTA)
38	34	18	**KEEP THEIR HEADS RINGIN'** DR. DRE (PRIORITY)
39	39	5	**SPRINKLE ME** E-40 (SICK WID' IT/JIVE)
40	37	40	**JOY** BLACKSTREET (INTERSCOPE)
41	36	16	**GIVE IT 2 YOU** DA BRAT (SO SO DEF/WORK/COLUMBIA)
42	42	4	**I GOT 5 ON IT** LUNIZ (NOO TRYBE)
43	44	32	**MY LIFE** MARY J. BLIGE (UPTOWN/MCA)
44	40	17	**SHY GUY** DIANA KING (WORK/COLUMBIA)
45	48	8	**MIND BLOWIN'** SMOOTH (T.N.T./JIVE)
46	49	19	**IT'S BEEN YOU** ANITA BAKER (ELEKTRA/EEG)
47	47	15	**THE WAY THAT YOU LOVE** VANESSA WILLIAMS (WING/MERCURY)
48	51	4	**MY UP AND DOWN** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
49	50	4	**PULL UP TO THE BUMPER** PATRA (550 MUSIC)
50	53	5	**AFFECTION** JODY WATLEY (AVITONE/BELLMARK)
51	52	13	**I WILL SURVIVE** CHANTAY SAVAGE (RCA)
52	55	3	**BE ENCOURAGED** WILLIAM BECTON & FRIENDS (INTERSOUND)
53	71	2	**LOVE AMBITION (CALL ON ME)** JASON WEAVER (MOTOWN)
54	65	5	**TOMORROW ROBINS WILL SING** STEVIE WONDER (MOTOWN)
55	58	2	**THERE IT IS** BARRY WHITE (A&M/PERSPECTIVE)
56	54	20	**PUT YOUR BODY WHERE YOUR MOUTH IS** SEAN LEVERT (ATLANTIC)
57	59	9	**FOE LIFE** MACK 10 (PRIORITY)
58	10	6	**I CAN'T TELL YOU WHY** BROWNSTONE (MJJ/EPIC)
59	66	3	**LOVE DON'T LOVE NOBODY** PHIL PERRY (BLUE THUMB/GRP/MCA)
60	64	6	**HOW DEEP IS YOUR LOVE** PORTRAIT (CAPITOL)
63	60	6	**LISTEN ME TIC (WOYO!)** INI KAMOZE (EASTWEST/EEG)
62	62	6	**I'M WHAT YOU NEED** CHANTE MOORE (SILAS/MCA)
63	56	6	**FREAK ME BABY** DIS 'N' DAT (EPIC STREET/EPIC)
64	74	2	**COME ON HOME** THE WHISPERS (CAPITOL)
65	—	10	**WHEN U CRY I CRY** JESSE (UNDERWORLD/CAPITOL)
66	73	2	**THE MANY WAYS** USHER (LAFACE/ARISTA)
67	—	18	**NEXT TIME** GLADYS KNIGHT (MCA)
68	63	3	**I LIKE IT (I WANNA BE WHERE YOU ARE)** GRAND PUBA (ELEKTRA/EEG)
69	—	1	**PLAYER'S ANTHEM** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
70	72	2	**TWISTED** PO, BROKE & LONELY (BIG BEAT/ATLANTIC)
71	69	7	**SO IN LOVE WITH YOU** U N V. (MAVERICK/WARNER BROS.)
72	75	2	**I CAN LOVE YOU LIKE THAT** ALL-4-ONE (BLITZZ/ATLANTIC)
73	67	42	**GOING IN CIRCLES** LUTHER VANDROSS (LV/EPIC)
74	—	8	**I'D RATHER BE ALONE** KARYN WHITE (WARNER BROS.)
75	—	8	**TONIGHT'S THE NIGHT** BLACKSTREET (INTERSCOPE)

Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	2	2	**COME ON** BARRY WHITE (A&M/PERSPECTIVE)
2	3	4	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
3	—	1	**BABY** BRANDY (ATLANTIC)
4	1	2	**CANOY RAIN** SOUL FOR REAL (UPTOWN/MCA)
5	—	1	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
6	4	5	**I APOLOGIZE** ANITA BAKER (ELEKTRA/EEG)
7	5	7	**CREEP** TLC (LAFACE/ARISTA)
8	6	9	**I WANNA BE DOWN** BRANDY (ATLANTIC)
9	8	8	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
10	—	1	**DEAR MAMA** 2 PAC (INTERSCOPE)
11	9	12	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
12	7	14	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M/PERSPECTIVE)
13	12	17	**BE HAPPY** MARY J. BLIGE (UPTOWN/MCA)
14	11	7	**THIS LIL' GAME WE PLAY** SUBWAY (BIV 10/MOTOWN)
15	—	1	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
16	16	23	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
17	10	2	**ANSWERING SERVICE** GERALD LEVERT (EASTWEST/EEG)
18	14	3	**JUST ROLL** FABU (BIG BEAT/ATLANTIC)
19	21	38	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE)
20	15	32	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
21	22	14	**I BELONG TO YOU** TONI BRAXTON (LAFACE/ARISTA)
22	23	22	**BODY & SOUL** ANITA BAKER (ELEKTRA/EEG)
23	19	17	**U WILL KNOW** B M U (BLACK MEN UNITED) (MERCURY)
24	18	13	**CAN I STAY WITH YOU** KARYN WHITE (WARNER BROS.)
25	—	37	**YOUR BOOY'S CALLIN'** R. KELLY (JIVE)

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher — Licensing Org.) Sheet Music Dist.

39 **AFFECTION** (A Diva, BMI/Rightsong, ASCAP/Binocular, ASCAP)
64 **ALL GLOCKS DOWN** (Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) WBM
33 **ASK OF YOU (FROM NIONER LEARHING)** (PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
8 **BEST FRIEND** (Human Rhythm, BMI)
2 **BOOMBASTIC** (LivingSting, ASCAP/Malaco, BMI) HL
12 **BROWN SUGAR** (Ah-choo, ASCAP/12-00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
15 **CAN'T YOU SEE (FROM HEW JERSEY ORIVE)** (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Lata Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Janice Combs, BMI) WBM/HL
70 **CHAMPION** (Songs Of PolyGram, BMI/Germaine, BMI/Eppic, SOCAN)
63 **COLORS OF THE WIND (FROM POCAHONTAS)** (Wonderland, BMI/Walt Disney, ASCAP) HL
73 **COME ON NOME** (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI/Too True, ASCAP/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
21 **CRAZY LOVE (FROM JASON'S LYRIC)** (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
32 **CRIMINDLOGY/GLACIERS OF ICE** (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) NL
3 **DOH'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)** (D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
28 **EMOTIONS** (Bishstick, BMI/Pac Jam, BMI) WBM
77 **ENJOY YOURSELF** (B1B, ASCAP/Steve Harvey, BMI/Odie Mae, BMI)
17 **EVERY LITTLE THING I DO** (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM
18 **FEEL ME FLOW** (Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
11 **FEELS SO GOOD** (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
43 **FIRE** (Dinky B, ASCAP/BMI, ASCAP)
45 **FOE LIFE** (Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
47 **FOR YOUR LOVE** (Steveland, ASCAP) WBM
34 **FREAK LIKE ME** (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI)
41 **FREAK ME BABY** (Pottsburg, BMI/Ujima, BMI/Hey Skeme, BMI)
86 **FREEDOM (FROM PANTHER)** (EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoi, BMI/Butter Jmx, BMI) HL
4 **FREEK'N YOU** (EMI April ASCAP/DeSwing Mob, ASCAP) HL
27 **FRDOGY STYLE** (Taking Care Of Business, BMI)
93 **FROM THE FDOL** (Famous, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Ensign, ASCAP/Lane Brane, BMI/PolyGram Int'l, ASCAP/Toe Knee Hangs, ASCAP)
40 **DIVE IT 2 YOU** (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
87 **GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH** (Perpetu, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
25 **DRAPEYNE** (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
6 **HE'S MINE** (Ma'Phil, ASCAP/Mo Ken, ASCAP/All Int, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) WBM/HL
80 **HEY ALRIGHT** (Naughty, ASCAP/Warner Chappell, ASCAP/E C D, ASCAP)
68 **HEY LOOKAWAY** (FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP)
51 **HOW OEEP IS YOUR LOVE** (Gibb Brothers, BMI/Careers-BMG, BMI) HL
64 **HOW MANY TIMES** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
44 **I CAN LOVE YOU LIKE THAT** (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
53 **I CAN'T TELL YOU WHY** (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
92 **I DOH'T MIHD** (Fal Hal, BMI/EMI Virgin, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP) HL
68 **I'D RATHER BE ALONE** (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
82 **IF IT'S ALRIGHT WITH YOU** (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
20 **I GOT 5 ON IT** (Stackola, BMI/True Science, ASCAP/Triple Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/0/8/0 Itself, BMI/Second Decade, BMI) WBM
74 **I LIKE IT (I WAHNA BE WHERE YOU ANE)** (Def Jam, ASCAP/12 A, BMI/Kakalaka, BMI)
23 **I LIKE** (Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
10 **I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY** (Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM
89 **I'M GOIN' DOWH** (Duchess, BMI) NL
56 **I'M WHAT YOU NEED** (Irving, BMI/Nu Soul, BMI) WBM
61 **THE I.N.C. RIDE** (DAMASTA, ASCAP/Varry White, ASCAP/Iza, BMI/PolyGram Int'l, ASCAP)
65 **IT'S BEEN YOU** (Whole Nine Yards, ASCAP/Avid One, ASCAP/Undobsty, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
16 **I WANNA LOVE LIKE THAT** (Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
91 **(I WANT TO) THANK YOU** (Barry's Melodies, ASCAP/PolyGram Int'l, ASCAP/Orshea, ASCAP/Warner Bros., ASCAP) WBM
67 **I WISH** (Orange Bear, BMI)
48 **JOY** (Donril, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) WBM
36 **KEEP THEIR HEADS RINGIN' (FROM FRIDAY)** (Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
78 **LIFESTYLES OF THE RICH AND SHAMELESS** (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI) HL
50 **LISTEN ME TIC (WOYDI)** (Irving, BMI/Rondor, BMI)
66 **LOVE AMBITION (CALL OH ME)** (Human Rhythm, BMI)
55 **LOVE ODH'T LOVE NOBODY** (Warner-Tamerlane, BMI)
75 **LDVE TODAY** (Chrysalis, ASCAP/Kharatroy, ASCAP/B Black, ASCAP) WBM
52 **THE MANY WAYS** (WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Al-Q-Dev, ASCAP)
90 **MIHD BLOWIHG** (Vertical City, BMI/PMA, BMI)
35 **MIND BLOWIN'** (Zomba, ASCAP/Fo-Mac, ASCAP/Art & Rhythm, ASCAP/Nitty Music, ASCAP/EMI April, ASCAP/Bama, ASCAP) WBM/HL
96 **MVP** (Big L, ASCAP/Technician, ASCAP/Jobete, ASCAP)
37 **MY UP AND DOWN** (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP)
83 **HEVA GO BACK** (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)
31 **HEVER GONNA LET YOU DO** (My Jonathan, BMI/Ineva, BMI)
81 **HEXT TIME** (MCA, ASCAP/Shakep, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM
1 **ONE MORE CHANCE** (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL
59 **PLAYER'S ANTHEM** (Undeas, ASCAP/Clark's True Funk, BMI)
49 **PUT YOUR BODY WHERE YOUR MDUTH IS** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
\13 **SCREAM** (EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/Black Ice, BMI)
57 **SHIMMY SHIMMY YA** (Wu-Tang, BMI/Ramecca, BMI)
38 **SHY GUY (FROM BAD BOYS)** (Diana King, BMI/World Of Andy, ASCAP/WNR, ASCAP/Kingsley Gardner Nation Of Soul, BMI)
54 **SO IH LOVE WITH YOU** (Bil-Man, BMI/One Four Three, BMI/Howe Sound, BMI/Peermusic, BMI/Linda's Boys, BMI) HL/WBM
22 **SO MANY TEARS** (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial Thug, BMI/Pubhowsdike, BMI/Triboy, ASCAP/Black Gull, ASCAP/Jobete, ASCAP) WBM
7 **SOMEDHE TO LOVE** (Sony, BMI/Ecaf, BMI) HL
24 **SPRINKLE ME** (Zomba, BMI/E-40, BMI/Suga T, BMI/Sam & Mike, BMI)
42 **SUGAR HILL** (Tricky Track, BMI)
71 **SURVIVAL OF THE FITTEST** (Careers-BMG, BMI/BMG, ASCAP/Juvenile Hell, ASCAP/Albert Johnson, ASCAP) HL
95 **TALES FROM THE HOOD** (Chrysalis, ASCAP/Getto Jam, ASCAP/All Init, ASCAP/Mike's Rap, BMI) WBM
82 **THERE IT IS** (Seven Songs, BMI/Super Songs, ASCAP/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI/Jobeta, ASCAP/Zane, ASCAP)
94 **THERE WILL HEVER BE O Boyz From Newark, ASCAP/PolyGram Int'l, ASCAP/Bumil, ASCAP/EMI Virgin, ASCAP/Mystarz, ASCAP)**
48 **THINK OF YOU** (Chuck Life, ASCAP/Check Man, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
26 **THIS IS HDW WE DO IT** (Chrysalis, ASCAP/Mo' Swang, ASCAP/Oji's, BMI/Def American, BMI/Warner-Tamerlane, BMI/Nomad-Homan, BMI) WBM
18 **'TIL YOU DO ME RIGHT** (Sony, BMI/Ecaf, BMI/Kmel, BMI)
60 **YOMORROW ROBINS WILL SING** (Steveland Morris, ASCAP)
79 **TWISTED** (Underglove, ASCAP)
5 **WATERFALLS** (Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebblstone, ASCAP)
14 **WATER RUHS ORY** (Sony, BMI/Ecaf, BMI) NL
58 **THE WAY THAT YOU LOVE** (EMI Blackwood, BMI/J Dibbs, BMI/EMI April, ASCAP/Nkunim, ASCAP)
30 **WE MUST BE IN LOVE** (Played Like A SlapSun, ASCAP/Black Art Of War, ASCAP)
85 **WHATEVER YOU HEED** (Speakout, BMI/Mecca Don, BMI/Too Slow U Blow, ASCAP/Ya Digg Muzik, ASCAP/EMI Blackwood, BMI)
72 **WHEH U CRY I CRY** (Lil' Ed, ASCAP/Trinity Campbell, ASCAP/Warner Chappell, ASCAP/Sonic Sheet, BMI)
76 **WHEH YOU LOVE SOMEDHE (FROM FORGET PARIS)** (Hazen, ASCAP/Winding Brook Way, ASCAP/Beverly Drive, BMI/All About Me, BMI)
88 **WHO'S THE BIGGEST** (Still N-The Water, BMI/Mad Macadoosh Funk, BMI/N-The Water, ASCAP)
29 **YDU BRIHD ME JOY** (MCA, ASCAP/Mary J Blige, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
8 **YOU USED TO LOVE ME** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) NL

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	5	**ONE MORE CHANCE** THE NOTORIOUS B.I.G. (BAD BOY) 5 wks at No. 1
2	2	11	**BOOMBASTIC** SHAGGY (VIRGIN)
3	4	7	**FREEK'N YOU** JODECI (UPTOWN/MCA)
4	3	13	**DON'T TAKE IT PERSONAL** MONICA (ROWDY/ARISTA)
5	5	7	**WATERFALLS** TLC (LAFACE/ARISTA)
6	8	7	**HE'S MINE** MOKENSTEF (OUTBURST/RAL/ISLAND)
7	6	11	**I'LL BE THERE.../YOU'RE ALL I...** METHOD MAN/MJ. BLIGE (DEF JAM/RAL/ISLAND)
8	10	7	**I GOT 5 ON IT** LUNIZ (NOO TRYBE)
9	7	4	**YOU USED TO LOVE ME** FAITH (BAD BOY/ARISTA)
10	13	8	**BROWN SUGAR** D'ANGELO (EMI)
11	11	2	**CRIMINOLOGY/GLACIERS OF ICE** RAEKWON (LOUD/RCA)
12	15	12	**SOMEONE TO LOVE** JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
13	14	5	**FEELS SO GOOD** XSCAPE (SO SO DEF/COLUMBIA)
14	9	7	**FEEL ME FLOW** NAUGHTY BY NATURE (TOMMY BOY)
15	12	6	**SCREAM** MICHAEL JACKSON & JANET JACKSON (EPIC)
16	17	5	**SPRINKLE ME** E-40 (SICK WID' IT/JIVE)
17	18	4	**SO MANY TEARS** 2 PAC (INTERSCOPE)
26	20	6	**BEST FRIEND** BRANDY (ATLANTIC)
18	18	18	**EVERY LITTLE THING I DO** SOUL FOR REAL (UPTOWN/MCA)
23	18	18	**CAN'T YOU SEE** TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
21	34	9	**SUGAR HILL** AZ (EMI)
22	23	6	**'TIL YOU DO ME RIGHT** AFTER 7 (VIRGIN)
23	22	22	**I LIKE** KUT KLOSE (KEIA/ELEKTRA/EEG)
24	26	6	**I WANNA LOVE LIKE THAT** TONY THOMPSON (GIANT/WARNER BROS.)
26	21	18	**CRAZY LOVE** BRIAN MCKNIGHT (MERCURY)
26	26	26	**FREAK ME BABY** DIS 'N' DAT (EPIC STREET/EPIC)
27	26	7	**MIND BLOWIN'** SMOOTH (T.N.T./JIVE)
28	25	9	**FROGGY STYLE** NUTTIN' NYCE (POCKETOWN/JIVE)
29	27	19	**KEEP THEIR HEADS RINGIN'** DR. DRE (PRIORITY)
30	32	12	**WATER RUNS DRY** BOYZ II MEN (MOTOWN)
31	30	16	**EMOTIONS** H-TOWN (LUKE)
32	29	9	**FOE LIFE** MACK 10 (PRIORITY)
33	31	14	**SHY GUY** DIANA KING (WORK/COLUMBIA)
34	35	24	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
35	33	16	**GIVE IT 2 YOU** DA BRAT (SO SO DEF/WORK/COLUMBIA)
36	36	7	**SHIMMY SHIMMY YA** OL' DIRTY BASTARD (ELEKTRA/EEG)
37	38	2	**MY UP & DOWN** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
38	39	14	**THE I.N.C. RIOE** MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
39	52	7	**I WISH** SKEE-LO (SUNSHINE/SCOTTI BROS.)
40	37	6	**SURVIVAL OF THE FITTEST** MOBB DEEP (LOUD/RCA)
41	50	2	**AFFECTION** JODY WATLEY (AVITONE/BELLMARK)
42	45	5	**LISTEN ME TIC (WOYO!)** INI KAMOZE (EASTWEST/EEG)
43	40	5	**I CAN LOVE YOU LIKE THAT** ALL-4-ONE (BLITZZ/ATLANTIC)
44	47	10	**ALL GLOCKS DOWN** HEATHER B. (PENDULUM/EMI)
45	60	6	**WE MUST BE IN LOVE** PURE SOUL (STEP SUN/INTERSCOPE)
46	—	1	**PLAYER'S ANTHEM** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
47	41	12	**LIFESTYLES OF THE RICH & SHAMELESS** LOST BOYZ (UPTOWN/MCA)
48	49	5	**THE MANY WAYS** USHER (LAFACE/ARISTA)
49	44	20	**DEAR MAMA** 2 PAC (INTERSCOPE)
50	48	27	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
51	42	7	**PUT YOUR BODY WHERE YOUR MOUTH IS** SEAN LEVERT (ATLANTIC)
52	57	3	**COLORS OF THE WIND** VANESSA WILLIAMS (HOLLYWOOD)
53	53	13	**HEY LOOKAWAY** QUESTION/MARK ASYLUM (KAPER/RCA)
54	—	1	**WHO'S THE BIGGEST** BUSHWICK BILL (RAP-A-LOT/NOO TRYBE)
55	51	7	**NEVA GO BACK** SPECIAL ED (PROFILE)
66	43	18	**GRAPEVYNE** BROWNSTONE (MJJ/EPIC)
57	46	17	**ASK OF YOU** RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
58	56	6	**NEVER GONNA LET YOU GO** TINA MOORE (STREET LIFE/SCOTTI BROS.)
59	59	6	**CHAMPION** BUJU BANTON (LOOSE CANNON)
66	63	10	**I'D RATHER BE ALONE** KARYN WHITE (WARNER BROS.)
61	61	7	**SO IN LOVE WITH YOU** U.N.V. (MAVERICK/WARNER BROS.)
61	65	13	**FIRE** SUBWAY (BIV 10/MOTOWN)
63	62	12	**IF IT'S ALRIGHT WITH YOU** LORENZO (LUKE)
64	61	7	**I CAN'T TELL YOU WHY** BROWNSTONE (MJJ/EPIC)
65	58	23	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
66	58	6	**HEY ALRIGHT** ROTTIN RAZKALS (ILLTOWN/MOTOWN)
67	74	25	**BABY** BRANDY (ATLANTIC)
68	64	2	**HOW DEEP IS YOUR LOVE** PORTRAIT (CAPITOL)
69	68	6	**POINTS** VARIOUS ARTISTS (MERCURY)
70	66	5	**MY LOVE IS FOR REAL** PAULA ABDUL (CAPITVE/VIRGIN)
71	—	1	**I'M WHAT YOU NEED** CHANTE MOORE (SILAS/MCA)
72	71	3	**YOU BRING ME JOY** MARY J. BLIGE (UPTOWN/MCA)
73	—	9	**TALES FROM THE HOOD** DOMINO (40 ACRES AND A MULE/MCA)
74	—	26	**RDOEO** 95 SOUTH (RIP-IT)
75	—	1	**GIRLSTOWN** SUPER CAT (COLUMBIA)

Records with the greatest sales gains. © 1995 Billboard/BPI Communications and SoundScan, Inc.

Billboard HOT R&B SINGLES™

FOR WEEK ENDING JULY 22, 1995

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	5	**ONE MORE CHANCE/THE WHAT** 5 weeks at No. 1 KEVIN "SHORTY" GILLIAM/DAVID "MANNIE FRESH" ROSS (KEVIN GILLIAM/DAVID ROSS)	● THE NOTORIOUS B.I.G. (C) (M) 01 (V) 74321 31844-2/BAD BOY	1
2	3	3	61	**BOOMBASTIC** R. HALL/M. HUGHES/J. HUDSON/ J. BURRELL & FLOYD R LIVINGSTON	● SHAGGY (C) (M) 01 (V) MCAD 10842	7
3	2	2	14	**DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)** ● D. AUSTIN/ D. AUSTIN Jr./ SIMMONS, JO. Jr./ L. SMITH)	● MONICA (C) (M) 01 (V) ROWDY 53504/ARISTA	2
4	5	5	7	**FREEK'N YOU** DEVANTE HASWA/MAISHA/F. DEVANTE, KRISDAMINSLEY)	● JODECI (C) (M) 01 (V) UPTOWN 53388	4
5	4	4	7	**WATERFALLS** ORIGINATED NOTE: ORIGINATED NOTE MUTHERFUDGE) (C) (ES)	● TLC (C) (M) 01 (V) LAFACE 24517-4/ARISTA	2
6	6	14	4	**HE'S MINE** HAMM, KEITH MCKNIGHT, R. TROUTMAN, PRINCE)	● MONEYGETT (C) (D) (M) OUTBURST 5181, 2 CHARLEMAGNE	6
7	8	8	13	**SOMEGONE TO LOVE** BABYFACE, SMITH, L.T.	● JON B. FEATURING BABYFACE (C) (D) (V) YAB 7	7
8	7	9	8	**BEST FRIEND** K. LOCKETT, M. JONES & MCKINLEY)	● BRANDY (C) (T) (V) ATLANTIC 87148	6
9	11	12	4	**YOU USED TO LOVE ME** C.THOMAS/ C. COMBS/ J. DUPRI/ S. GRIFFIN	● FAITH (C) (M) (T) (V) BAD BOY 2 85233/ARISTA	9
10	9	6	12	**I'LL BE THERE FOR ...YOU'RE ALL I NEED...** ▲ PRINCE, S. GRIFFIN/ D. THOMAS/ C. COMBS/ T. MOSLEY/ E. SAMPSON	● METHOD MAN/MARY J. BLIGE (C) (M) (V) DEF JAM 57161/PolyGram	1
11	15	22	3	**FEELS SO GOOD** J. DUPRI/ JOHN CARTER/ LOVE JOSEAPH	● XSCAPE (C) (M) (T) (V) SO SO DEF 57981/Columbia	11
12	16	20	9	**BROWN SUGAR** D'ANGELO/ D. D'ANGELO/ MUHAMMAD/ D'ANGELO)	● D'ANGELO (C) (D) (T) (V) EMI 58360	12
13	10	7	6	**SCREAM** JUNE T. / J. HARRIS III/ T. LEWIS, M. JACKSON, J. JACKSON	● MICHAEL JACKSON & JANET JACKSON (C) (M) (T) (V) EPIC 78600	2
14	13	11	13	**WATER RUNS DRY** ● BABYFACE/ BABYFACE	● BOYZ II MEN (C) (M) (T) (V) MOTOWN 53518	4
15	12	10	17	**CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")** ● ★ T. COMBS / C. COMBS/ M. DEL'ROSARIO/ D. MOSLEY/ J. GRIFFIN/ E. RIVERA/ J. COMBS	● TOTAL FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (V) BAD BOY 2 85231/ARISTA	3
16	18	15	10	**I WANNA LOVE LIKE THAT** JOHNSON/M. COPPOLA/ T. MOSLEY	● TONY THOMPSON (C) (T) GIANT 2 17839/WEA/ATLANTIC	15
17	14	13	12	**EVERY LITTLE THING I DO** HENRY JOSEPH JR./ SEAN COMBS/ HENRY JOSEPH/ ROBIN MSON/ OLIVER BARNES, CHALVON)	● SOUL FOR REAL (C) UPTOWN 53512/MCA	13
18	21	25	3	**TELL YOU WHO WE ARE** BABYFACE/ BABYFACE/ MUCCINO/DES K. EDMONDES)	● EIGHT 2 (C) (M) (T) (V) VIRGIN 38494	18
19	17	19	7	**FEEL ME LOVE** MALIGHT/ BENJAMIN WEST, CRISS BROWN/ KEVILLE MCDONALD/ NOGENTELLI POSTER)	● MALIGHT BY NATURE (C) (M) (T) (V) SOUL TRAIN 57472/ARISTA	16
20	22	28	3	**I GOT S ON IT** TONE JONES/ CHRISTOPHER JE LER/ JOSH BUNG/ FOSTER MOTLEY/ BRELL SMITH	● LUNIZ (C) (M) (T) (V) NOO TRYBE 53519	20
21	19	16	19	**CRAZY LOVE (FROM "JASON'S LYRIC")** B.MICKINNEY/ H.ROBINSON	● BRIAN MCKNIGHT (C) (M) (V) MCA 55189	10
22	23	30	4	**SO MANY TEARS** D.FAUZNO PRODUCTION/ SOUND IT/ S.WAKUR G.,JACOBS,E.,BAKER,S.WONDER)	● 2PAC (C) (M) (T) (V) INTERSCOPE 95529	22
23	20	17	13	**I LIKE** H.B.P. PRODUCTIONS/ (J) HOWCOTT, E. CRITTON, T. DUNCAN, D. PHARES)	● GUY (C) (M) (T) (V) TA RA/ EASTWEST 95529	8
24	25	32	3	**SPRINKLE ME** ● S.BYD, S.MICHAEL/ S.E.STEVENS, S.STEVENS, S.BOSTIC/M.MCGUIRE)	● E-40 FEATURING SUGA T (C) (M) (T) (V) SICK WID IT 57472/RAL	24
25	24	18	14	**GRAPEVINE** ● D.FINLEY, D.GILBERT/ D.GILBERT, D.FINLEY	● BROWNSTONE (C) (D) (M) (T) (V) MJJ/ MCA 77000	6
26	28	21	24	**THIS IS HOW WE DO IT** ▲ D.PRINCE, M.GRANT/ C.MCGUIRE, M.GRANT, J.PRINCE, W.ALTERS)	● MONTELL JORDAN (C) (M) (T) (V) RIGHT/ 1 74685/LAND	1
27	25	27	9	**FROGGY STYLE** L.CAMPBELL/ M.SMITH/ROUGH L.SIMMONS/ J.ELLIS/ E.WILSON)	● NUTTIN' NYCE (C) (T) (V) POCKET/ATLANTIC 87151	25
28	27	23	19	**EMOTIONS** B.&R.THOMAS/ (D)MAZHAR, GI)	● H-TOWN (C) (M) (T) (V) JIVE 42251	11
29	30	31	7	**YOU BRING ME JOY** C.THOMPSON/ S. THOMPSON/ M. BLIGE / J.WALKER/ C. THOMPSON/ S.OTTEN)	● MARY J. BLIGE (C) UPTOWN 55529/MCA	29
				★★★ GREATEST GAINER/AIRPLAY ★★★		
30	38	44	6	**WE MUST BE IN LOVE** K.JORDAN, T.MORGAN/ D.JORDAN	● PURE SOUL (C) STEP SON 50/MERCURY 856	30
31	33	33	10	**NEVER GONNA LET YOU GO** M.DOC-JAM, M.MARTIN, K.MARTIN	TINA MOORE (C) (T) STREET LIFE 78615/ATLANTIC	31
32	32	—	2	**CRIMINOLOGY/GLACIERS OF ICE** RAEKWON/ D.MCCLARY, R.WILLIAMS, D.THOMAS, C.TURNER, R.PATTERSON, J.BURGESS)	● RAEKWON (C) (M) (T) (V) LOUD 58000/RAL	32
33	29	24	16	**ASK OF YOU (FROM "HIGHER LEARNING")** B.MARSH/ B.MARCUS/ D.RUFFIN/ D.SIMMONS/ E.KANE	● RAPHAEL SAADIQ (C) (T) EPIC SOUNDTRAX 57887/EPIC	2
34	31	26	25	**FREAK LIKE ME** ▲ MIKE MILLER/ C.WILSON/ VALENTINE/ L.HILL	● ADINA HOWARD (C) (T) (V) MECCA DON/EAST WEST 94482/EAS	2
35	35	34	8	**MINO BLOWIN'** L.CAMPBELL, T.CAMPBELL, CAMPBELL, E.WILSON, WHITE, E.SEALEY, E.WILSON)	● SMOOTH (C) (D) (V) A & L 53506	35
36	34	29	19	**KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")** ● DR.DRE, ERIC B. & RAKIM, E. FINLEY	● DR. DRE (C) (D) (T) PRIORITY 53388	10
37	41	—	2	**MY LIP AND DONNA HARRIS** L.HUTCH/ G.LOVING/ R.T.HARRIS III, LOVING & FORD J./ LOUD	● LUTHER VANDROSS (C) (T) (V) EPIC 78600/EPIC	37
38	36	35	17	**SHY GUY (FROM "BAD BOYS") ●** A.MARVEL/ T.CAMPBELL, MARVEL T. GRIFFIN III	● DIANA KING (C) (M) (T) (V) WORK 77/ATLANTIC	23
39	43	52	3	**AFFECTION** K.EDMONDS/ K.WATLEY/ WATLEY, E.EDMONDS)	● JODY WATLEY (C) (D) (T) (V) MCA 55191	39
40	37	36	10	**GIVE IT 2 YOU** ● D.GRIFFEY/ D.GRIFFEY, E.ALLEN	● DA BRAT (C) (M) (T) (V) SO SO DEF/WORK 77/EPIC/COLUMBIA	11
41	39	43	16	**FREAK ME BABY** THE BASS MECHANICS/ R.BRYANT/ N.CRAWFORD JR./ ANDREW/ N.CRAWFORD	● OJS 'N' OAT FEAT. 95 SOUTH, 69 BOYZ & K-NOCK (C) (T) EPIC STREET 77845/EPIC	38
				★★★ GREATEST GAINER/SALES ★★★		
42	55	80	3	**SUGAR HILL** REED, REED, BARNES & BARNES)	● AZ (C) (T) (V) EMI 58357	42
43	42	37	14	**FIRE** B.BINGHAM/ W.BINGHAM)	● U.B.U. (C) (T) (V) SO SO DEF/WORK 77/EPIC	24
44	46	51	3	**I CAN LOVE YOU LIKE THAT** P.P.MARTIN/ M.ELLIOTT, K.MILLER	● ALL-4-ONE (C) (D) BLITZ 87134/ATLANTIC	44
45	45	55	9	**FOE LIFE** DC CURE, DMC/ DJ DC CURE)	● MACK 10 (C) PRIORITY 53732	44
46	44	38	7	**THINK OF YOU** T.CHERRY, C.THOMPSON, THOMPSON, JONES, EVANS, RAYMOND, JEFFERY)	● USHER (C) (M) (T) (V) LAFACE 24514-4/ARISTA	38
47	48	41	22	**FOR YOUR LOVE** S.WONDER/ S.WONDER)	● STEVIE WONDER (C) (M) (V) MOTOWN 53760	11
48	47	39	17	**JOY** T.PRATT, T.RILEY, J.LOCKHART, J.HARRIS	● BLACKSTREET (C) (M) (T) (V) INTERSCOPE 95529	12
49	40	40	7	**PUT YOUR BODY WHERE YOUR MOUTH IS** G.LEVERT, E.NICHOLAS, S.LEVERT, E.FISCHER, D.	● GERALD LEVERT (C) ATLANTIC 87165	40
50	51	53	2	**LISTEN ME TIC (WOYDO)** TONY/ D.MCCLARY, R.WILLIAMS, D.THOMAS, KLUK)	● JNI K.I.MOZE (C) (D) (M) (T) (V) LOUD 58000/RAL	50
51	51	53	3	**HOW DEEP IS YOUR LOVE** T. HUNTER/ C. HUNTER	● PORTRAIT (C) (D) (T) (V) LAFACE 24516-4/ARISTA	51
52	58	61	5	**THE MANY WAYS** T.MCELROY/ T.MCELROY, D.BURRELL	● USHER (C) (D) (T) (V) LAFACE 24516-4/ARISTA	52
53	59	73	3	**I CAN'T TELL YOU WHY** T.TAYLOR, E.LEVERT/ P.SCHMIT, D.HENLEY, G.FREY)	● BROWNSTONE (C) (D) (M) (T) (V) MJJ/ MCA 77000	53
54	54	59	4	**SO IN LOVE WITH YOU** D.FOSTER/ D.FOSTER, C.THOMPSON)	● U.N.V. (C) (D) MAVERICK 17889/WARNER BRO	49
55	53	72	4	**LOVE DON'T LOVE NOBODY** BLUE, BLUE/ BLUE, BLUE, BLUE	PHIL PERRY (C) BLUE THUNDER 7/MERCURY	55
56	62	62	7	**I'M WHAT YOU NEED** M.D.P. PRODUCTIONS/ M.DUCOTE, J.OFFICER, D.J.PARRIS)	CHANTE MOORE (C) SILAS 57472/RAL	56
57	57	47	9	**SHIMMY SHIMMY YA** OL' DIRTY BASTARD/ MASE, T. WILLIAMS	● OL' DIRTY BASTARD (C) (M) (T) (V) RIVERAS 84413/BMG	27
58	54	45	15	**THE WAY THAT YOU LOVE** G.E.BROWN/ V.WILLIAMS/ D.DAVIS,ABRAM)	● VANESSA WILLIAMS (C) (D) (T) (V) 30 WING 57845/MCA/RY	23
				★★★ HOT SHOT DEBUT ★★★		
59	NEW▶		1	**PLAYER'S ANTHEM** JUNIOR M.A.F./ A.HUNTER/ J.SMITH/ J.LITTLE/ MALCOLM-JEREMY)	● JUNIOR M.A.F.I.A. (C) (M) (T) (V) BAD BOY 2 85232/ARISTA	59
60	60	60	6	**TOMORROW ROBBINS WILL SING** S.WONDER/ S.WONDER	STEVIE WONDER (C) (D) MOTOWN 53511	60
61	61	56	14	**THE I.N.C. RIDE** MISTA THE I.N.C./ LEVEY C./ JASPER/ CLEAR G./ ESTEY)	● MASTA ACE INCORPORATED (C) (M) (T) (V) DELICIOUS VINYL 53504/MCA	44
62	72	—	2	**THERE IT IS** BARRY L.E.(JEFF)/ E.NICHOLAS/ G.WHITE, G.LEVERT, E.T.MITCHELL)	● BARRY WHITE (C) (M) A&M 581 127/POLYGRAM	62
63	68	81	3	**COLORS OF THE WIND (FROM "POCAHONTAS")** D.HENRY/ MENKEN, ALAN/ STEPHEN SCHWARTZ	● VANESSA WILLIAMS (C) (D) (T) (V) HOLLYWOOD 61845/BMG	63
64	69	69	9	**ALL GLOCKS DOWN** MCDONALD/ MCDONALD, PATTERSON, BELL, COLLINS, DEWOOD, DEWARDE, BLANK, DEWOOD)	● HEATHER B. (C) (T) PENDARVIS 57472/RAL	64
65	70	66	16	**IT'S BEEN YOU** B.J.EASTMOND, D.MCKINNEY, M.WOMBLE/ M.CHARRAS)	ANITA BAKER (C) ELEKTRA 62048/EEG	65
66	73	90	3	**LOVE ANYHOW (CALL ON ME)** K.CRITCH/ K.CRITCH	● JASON WEAVER (C) (D) MOTOWN 0118	66
67	83	87	4	**WISH** ● W.KNIGHT/ ED. LEE/ ED.)	● SKEE-LO (C) (T) (V) SUPERNATURAL 78601/EPIC	67
68	65	58	11	**HEY LOOKAWAY** T.MORTON/ T.MORTON, M.GATSON, K.JOHNS, D.SPRUILL	● QUESTIONMARK ASYLUM (C) (M) (T) (V) MCA 55187	56
69	71	70	14	**I'D RATHER BE ALONE** MAIN SOURCE/ K.PERKINS, K.WHITE, J.HARRIS III, LEWIS, JOHNSON, S.HOWARD)	● KARYN WHITE (C) (D) (T) (V) MCA 55188	69
70	74	88	4	**CHAMPION** K.WATLEY/ K.WATLEY, BEN-HAMMER, L.WILLIS)	● BUJU BANTON (C) (T) (V) MERCURY 856	70
71	67	64	6	**SURVIVAL OF THE FITTEST** MOBB DEEP & JOHNSON, A.MUCHITA)	● MOBB DEEP (C) (T) (V) LOUD 64700/RAL	60
72	75	71	20	**WHEN U LOVE SOMEONE** S.GAINSETTE, D.GRIFFEY, E.BLEICK, R.DOWNEY)	● JESSE (C) UNDERWORLD 53533/EPIC	25
73	NEW▶		1	**COME ON HOME** L.ATT, M.ATKINS, M.ATKINS, ST.STEWART/ BO E.WARFIELD, JR., G.STEWART)	● TEMPTATIONS (C) CAPITOL 58423	73
74	77	77	8	**I LIKE IT (I WANNA BE WHERE YOU ARE)** T.MOSLEY/ T.MOSLEY, D.ROBINSON	● GRAND PUBA (T) ELEKTRA 62031/EEG	74
75	66	57	12	**LOVE TODAY** M.J.P.J. PRODUCTIONS/ (E.TAYLOR, C.FARRAR)	● VERTICAL HOLD (C) (T) A&M 581 117/POLYGRAM	49
76	76	75	12	**LIFESTYLES OF THE RICH AND SHAMELESS** KOOL MO DEE/ KOOL MO DEE	● LOST BOYZ (C) (M) (T) UPTOWN 53514/MCA	60
77	78	76	7	**ENJOY YOURSELF** D.MCPHERSON/ D.THOMAS, D.THOMAS)	● IMPROMPZ (C) (T) (V) MCA 55192	72
78	79	83	4	**WHEN YOU LOVE SOMEONE (FROM "FORGET PARIS")** D.FOSTER/ D.GAUDET, M.SHANNAN, A.BAKER)	● ANITA BAKER/JAMES INGRAM (C) ELEKTRA 62048/EEG	78
79	86	—	2	**TWISTED** C.TAYLOR, C.TAYLOR/ D.CRUZ, M.LYNN)	PC, BIRDIE & LONELY? (C) (D) BIG BEAT 7810/ATLANTIC	79
80	80	99	3	**HEY ALRIGHT** MEGAHIT/ P. WATKINS & ASSOCIATES/ D.GRIFFEY, M.WATKINS)	● MOTIV RAZALS (C) (T) (V) MOTIV 50/MCA/MOTIV	80
81	85	67	19	**NEXT TIME** C.HARRIS, J.HARRIS III, T.LEVERT, J.WRIGHT, C.WRIGHT)	● GLADYS KNIGHT (C) MCA 55181	30
82	87	82	15	**IF IT'S ALRIGHT WITH YOU** T.MARSH/ T.MARSH, M.SMITH	● LORENZO (C) (T) (V) MCA 55190	41
83	82	68	7	**NEVA GO BACK** T.MOSLEY/ T.MOSLEY, D.SMITH-TEE)	● SPECIAL ED (C) (T) (V) ATLANTIC 87161	68
84	84	63	8	**HOW MANY TIMES** D.HENRY, G.LEVERT, S.LEVERT, E.NICHOLAS)	● GERALD LEVERT (C) EASTWEST 94482/EAS	56
85	95	—	2	**WHATEVER YOU NEED** T.MOSLEY, J.DUPRI/ T.MOSLEY, J.DUPRI, K.PERKINS)	MICHAEL SPEAKS (C) (D) MECCA DON/EAST WEST 94482/EAS	85
86	81	65	15	**FREEDOM (FROM "ANTHEM")** D.AUSTIN, D.AUSTIN Jr., D.AUSTIN, L.KYNARD, J.GILLIAM)	● VARIOUS ARTISTS (C) (D) (T) MERCURY 6000	18
87	89	89	19	**GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH** W.JACKS/ GEE, T.PETTIS & R.PORES & D.FALLS)	● LUTHER VANDROSS (C) (T) (V) LV 77/EPIC	87
88	NEW▶		1	**WHO'S THE BIGGER FOOL** ERIC, KING & T.MOSLEY/ BRUNETTE & SHARP)	● BUSHWICK BILL (C) (D) RAP-A-LOT 53519/PRIORITY	88
89	88	85	16	**I'M GOIN' DOWN** M.CAREY/ M.CAREY, W.WHITE/ELIEB)	● MARY J. BLIGE (C) UPTOWN 55529/MCA	13
90	91	91	5	**MIND BLOWING** D.JOHNSON/ D.JOHNSON, D.JOHNSON)	● DAVID JOSIAS (C) (T) (V) MCA 55193	90
91	92	78	9	**(I WANT TO) THANK YOU** B.J.EASTMOND/ B.J.EASTMOND/ J.CHAMBERS)	● FREDDIE JACKSON (C) STREET LIFE 78615/ATLANTIC	63
92	100	92	13	**I DON'T MIND** R.PERNON/ R.PERNON, C.ENGLAND)	● IMMATURE (C) (T) MCA 55015	47
93	NEW▶		1	**FROM THE POOL** B.SMITH, L.STUART, T.BARNES, T.HAYNES)	● IV JUMPLE (C) (D) (T) MCA 55054	93
94	96	—	2	**THERE'S NEVER A NIGHT** E.LEVERT, S.CASTRO, H.HERBERT & BUBBLE, L.R.BUBBLE)	● IN LI LI (C) (D) (T) ARISTA 1-2652	94
95	93	84	10	**TALES FROM THE HOOD** DJ PREMIER/ DJ PREMIER, T.MOSLEY, BALLARD, RAW MCDEE)	● DOMINO (C) (T) (V) 45 KING'S AND A MAC 77/EPIC	51
96	NEW▶		1	**MVP** LORD FINESSE & DJ MUGGS/ D.MUGGS, D.BEMBRIDGE, J.JORDAN)	● BIG L (C) (T) (V) COLUMBIA 77/EPIC	96
97	97	96	3	**MY LOVE IS FOR REAL** R.LAWRENCE, R.LAWRENCE, P.ANDRUS)	● PAULA ABDUL (C) (T) (V) VIRGIN 38495	97
98	98	94	12	**FIRST LOVER** B.PALMER, R.CALL, M.SOLOMON, G.MIMS SON, A.RUSHING, M.YOUNG)	● THE GAP BAND (C) RACING BULL 9003	94
99	NEW▶		1	**ROUND & ROUND** WARREN G & D.DOGGY DOG/ WARREN G)	THE TWINZ (C) (M) (T) G-FUNK 53520/RAL	99
100	94	93	6	**THE POINTS (FROM "PANTHER")** M.ELLIOTT, M.ELLIOTT, MARSHALL & M.ELLIOTT/ MARSHALL, M.ELLIOTT)	● VARIOUS ARTISTS (C) (D) (T) MERCURY 6001	93

Ⓒ Records with the greatest airplay and sales gains this week. ●Videoclip availability. ▲Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is in boldface type. *Asterisk indicates catalog number is for cassette main single, regular cassette single unavailable. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995 Billboard/BPI Communications

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ALDIN BIRDETTE

"The Lion In Me"

Forthcoming Full Length
CD / Cassette
Hear *Him* Roar!
July 95

"Melvin, This One is For You, I Will Always Remember You."

(Melvin Franklin performed his final recording session on "Let love lead the way" and "Responsibilities")

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Hot Rap Singles™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	★★★ No. 1 ★★★ ONE MORE CHANCE/THE WHAT (C) (D) (M1) BAD BOY 73001/ARISTA	● THE NOTORIOUS B.I.G. 5 weeks at No. 1
2	NEW ▶	1	BOOMBASTIC (C) (T) (D) (X1) ICHIBAN 38482	● SHAGGY
3	2	12	I'LL BE THERE.../YOU'RE ALL I...▲ ● METHOD MAN/MJ. BLIGE (C) (M) (T) (X) DEF JAM/EL 52781/52400	
4	4	8	I GOT 5 ON IT (C) (T) (X) LUNI 38474	● LUNI'Z
5	NEW ▶	1	GLACIERS OF ICE/CRIMINOLOGY (C) (T) (D) (X) RAEKWON 53847	● RAEKWON
6	3	3	FEEL ME FLOW (C) (T) (D) (X) TOMMY BOY 662	● NAUGHTY BY NATURE
7	5	5	SPRING ME (C) (T) (D) (X) 50 WEST 17 42299/VE	● E-40 (FEATURING SUGA T.)
8	6	18	SO MANY TEARS (C) (M) (T) (X) INTERSCOPE 95748/AG	● 2PAC
			★★★ GREATEST GAINER ★★★	
9	12	23	SUGAR HILL (C) (T) (D) (X) AZ 6983	● AZ
10	7	10	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	● DIS 'N' DAT
11	9	7	MIND BLOWIN' (C) (T) (D) (X) L.B.C. 62786/IVE	● SMOOTH
12	8	6	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") ● ● DR. DRE (C) (T) (D) PRIORITY 53192	
13	10	11	FOE LIFE (C) (T) (D) (X) PRIORITY 53192	● MACK 10
14	11	8	GIVE IT 2 YOU ● (C) (T) (D) (X) 50 WEST/MCA 77835/COLUMBIA	● DA BRAT
15	13	9	SHIMMY SHIMMY YA (C) (T) (X) OBR 77835/EPIC 64459/EPIC	● OL' DIRTY BASTARD
16	15	16	THE I.N.C. RIDE (C) (M) (T) (D) LIL'OLE'S/VIRG 56376/CAPITOL	● MASTA ACE INCORPORATED
17	21	13	I WISH (C) (T) (D) SUNSHINE 78030/SCOTTI BROS.	● SKEE-LO
18	14	12	SURVIVAL OF THE FITTEST (C) (T) (D) LOUD 64255/RCA	● MOBB DEEP
19	18	20	ALL GLOCK I'M POPPIN (C) (T) PENDULUM 58167/EMI	● HEATHER B.
20	NEW ▶	1	PLAYER'S ANTHEM (M) (T) (D) UNDERDOG/A STAR 95750/AG	● JUNIOR M.A.F.I.A.
21	16	17	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) (D) ORPHEUS 55004/MCA	● LOST BOYZ
22	17	15	21	OEAR MAMA/OLO SCHOOL (C) (M) (T) (D) INTERSCOPE 95673/AG	● 2PAC
23	19	14	27	BIG POPPA/WARNING ▲ (C) (M) (T) (D) BAD BOY 73001/ARISTA	● THE NOTORIOUS B.I.G.
24	22	19	13	HEY LOOKAWAY (C) (D) (T) DELICIOUS/RCA	● QUESTIONMARK ASYLUM
25	NEW ▶	1	1	WHO'S THE BIGGEST (C) (T) (D) (X) 50 WEST/MCA 77832/VE	● BUSHWICK BILL
26	20	13	7	NEVA GO BACK (C) (T) (D) PROFILE 5433	● SPECIAL ED
27	24	26	4	CHAMPION (C) (T) (D) LOOSE CANNON 63983/EMI	● BUJU BANTON
28	23	27	4	HEY AUNT MARY (C) (D) (T) LILTOWN/MCD SOUNDS 01666/MERCURY	● ROTTIN RAZKALS
29	25	25	6	THE POINTS (C) (M) (T) INTERSCOPE 95537	● VARIOUS ARTISTS
30	29	24	10	TALES FROM THE HOOD (C) (T) (D) 40 ACRES AND A MULE 53038/MCA	● DOMINO
31	32	28	27	RODEO (C) (M) (T) (D) R.P.I.T. 951	● 95 SOUTH
32	NEW ▶	1	1	GIRLSTOWN (C) (T) (D) QWEST/WA 77751*	● SUPER CAT
33	28	29	23	DOH LAWD (PARTY PEOPLE) (C) (M) (T) (D) WMP 21/JIVE/RMG	● DJ SMURF AND P.M.H.T.
34	30	36	14	MASTA I.C. (C) (T) (D) M.I.C. 61147/EMI	● MIC GERONIMO
35	27	30	4	DEATH BE THE PENALTY (C) (T) PENALTY 71782	● SHABAZZ THE DISCIPLE
36	34	40	3	DUNKEY KONG (C) (T) (D) WRIST 31/ICHIBAN	KILO
37	26	22	8	LOLLIPOP (C) (T) (D) 50 GUI JAM 81127/WEISGUND	● MENTALLY DISTURBED
38	31	39	60	TOOTSEE ROLL ▲ (C) (M) (T) (D) R.P.I.T. 951	● 69 BOYZ
39	33	45	26	TOUR (C) (T) SKINIT 18210/AG	CAPLETON
40	37	49	4	ROUND & ROUND (C) (M) (T) (D) FUNKYRAL 53957/LOUD	● THE TWINZ
41	38	38	8	I LIKE IT (I WANNA BE WHERE YOU ARE) ● (C) (T) (D) LUNI 38476	● GRAND PUBA
42	NEW ▶	1	1	MVP (C) (T) (D) COLUMBIA 77744*	● BIG L
43	41	41	30	GET DOWN ● (C) (T) (D) BAD BOY 73012/ARISTA	● CRAIG MACK
44	42	31	15	CRAZIEST (C) (T) (D) TOMMY BOY 670*	● NAUGHTY BY NATURE
45	35	34	11	U BETTER RECOGNIZE ● SAM SNEED FEATURING DR. DRE (C) (M) (T) (D) DEATH ROW/INTERSCOPE 95516/AG	
46	49	—	21	FDE THE LDVE DF $ ● BONE THUGS N HARMONY (C) (T) (D) RELATIVITY 53988/RELATIVITY	
47	36	46	24	BROOKLYN ZOO (C) (T) (D) MCA 53977/MCA	● OL' DIRTY BASTARD
48	40	—	2	CAUGHT UP IN THE GAME (C) (D) PHILIPS 257167	● BUSHWACKAS
49	47	—	3	SUMMERTIME IN THE L.B.C. (C) (M) (T) (D) FUNKYRAL 53957/LOUD	● DOVE SHACK
50	39	47	11	OWEN DESTINY (C) (T) WEDDED 20147/NERVOUS	● MAD LION

(C) Records with the greatest sales gains this week. ●Videoclip availability. ●Recording Industry Association of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

R&B

Lady Of Soul Awards To Bow; 5 Noms For TLC

LOS ANGELES—LaFace trio TLC garnered five nominations to lead a field of 21 female recording acts in the hunt to become winners of "Soul Train's" first Lady of Soul Awards—created to celebrate the achievements of women in 10 musical categories.

Awardees will be named Aug. 6 during a live, two-hour syndicated telecast from the Santa Monica Civic Auditorium here.

Two special awards will be presented. Rap act Salt-N-Pepa will be honored as entertainers of the year and choreographer/actress/TV producer Debbie Allen will receive the Lena Horne Award for outstanding career achievement.

The show, which will be hosted by Gladys Knight, Brian McKnight, and fashion model Tyra Banks, will be produced in a format similar to the successful "Soul Train Music Awards." The program is scheduled to become an annual event.

Here is a complete list of the nominees:

Best R&B/soul single—solo: Anita Baker, "I Apologize"; Mary J. Blige, "I'm Goin' Down"; Brandy, "I Wanna Be Down"; Toni Braxton, "How Many Ways."

Best R&B/soul single—group, band, or duo: Blackgirl, "Let's Do It Again"; Brownstone, "If You Love Me"; TLC, "Creep"; Total Featuring the Notorious B.I.G., "Can't You See" (from "New Jersey Drive").

R&B/soul album of the year—solo: Anita Baker, "Rhythm Of Love"; Mary J. Blige, "My Life"; Brandy, "Brandy"; Da Brat, "Funkdafied."

R&B/soul album of the year—group, band, or duo: Blackgirl, "Treat U Right"; Brownstone, "From The Bottom Up"; Changing Faces, "Changing Faces"; TLC, "CrazySexyCool."

Best rap album: Da Brat, "Funkdafied"; Dis-N-Dat, "Bumpin'"; TLC, "CrazySexyCool."

R&B/soul song of the year: Brandy, "I Wanna Be Down"; Brownstone, "If You Love Me"; Janet Jackson, "Any Time, Any Place/And On And On"; TLC, "Creep."

Best R&B/soul new artist: Aaliyah, "Back And Forth"; Brandy, "I Wanna Be Down"; Brownstone, "If You Love Me"; Da Brat, "Give It 2 You."

Best R&B/soul music video: Anita Baker, "I Apologize"; Mary J. Blige, "I'm Goin' Down"; Janet Jackson, "You Want This"; TLC, "Creep."

Best jazz album: Geri Allen, "Twenty One"; Patti Austin, "That Secret Place"; Cassandra Wilson, "Blue Light 'Til Dawn"; Nancy Wilson, "Love, Nancy."

Best gospel album: Helen Baylor, "The Live Experience"; GMWA Mass Choir, "Live In Dallas"; Mary Mary, "Thankful"; Dorothy Norwood, "Live With The Georgia Mass Choir"; Dottie Peoples, "On Time God."



STANDING AT THE TOP: "Boombastic" by Shaggy (Virgin) takes another step closer to the top of the Hot R&B Singles chart. This week it moves 3-2. Still in front with a very strong lead is "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista), which is No. 1 for its fifth consecutive week. This week "The What," which is the B-side of "One More Chance," gets listed on the R&B singles chart because it is beginning to register some R&B airplay for the first time. "The What" is a duet by the Notorious B.I.G. and **Method Man**.

TIGHTEN UP ON YOUR BACKSTROKE: "Waterfalls" by **TLC** (LaFace/Arista) takes hold of the No. 1 position on the Hot R&B Airplay chart this week. Unfortunately, it gets pushed back to No. 5 on the Hot R&B Singles chart by "Freek'n You" by **Jodeci** (Uptown/MCA), despite a small gain in overall points (airplay and sales). It is very possible that "Waterfalls" will rebound on the R&B singles chart next week. Meanwhile, "Freek'n You" enjoys a big surge in single sales this week and moves 6-4 on the overall chart and 4-3 on the Hot R&B Singles Sales chart. Jodeci's album "The Show, The After-Party, The Hotel" is due to hit the stores Tuesday (18).

SUSPENDED ANIMATION: "He's Mine" by **MoKenStef** (Outburst/RAL/Island) has the largest increase in total points on the R&B singles chart, but because the top 10 is so tight, it only manages a parallel move, 6-6.

"Someone To Love" by **Jon B. Featuring Babyface** (550 Music) comes back to life at radio. This week it rebullets on the singles chart at No. 7 and moves 8-5 on the R&B airplay chart.

GREATEST GAINERS: "We Must Be In Love" by **Pure Soul** (StepSun/Interscope) wins the Greatest Gainer/Airplay award for the second consecutive week. This week it is up 30 at seven radio stations, including WQMG Greensboro, N.C., WWOL Norfolk, Va., and KIPR Little Rock, Ark. "Sugar Hill" by AZ (EMI) garners the Greatest Gainer/Sales honors. It moves 34-21 on the Hot R&B Singles Sales chart and is breaking at radio in the following markets: Chicago, Greensboro, Norfolk, Washington, D.C., and Baltimore.

PREMATURE BIRTH: Two records debut a week early due to street-date violations. Our method policy is that a single is eligible to debut a week after its commercial release date. However, if a single leaks into the marketplace a few days early and shows up on the sales chart, we are obligated to bring the record on a week earlier than normal. This scenario played out for two records this week. The first, "Player's Anthem" by **Junior M.A.F.I.A.** (Undeas/Big Beat/Atlantic), is this week's Hot Shot Debut. It enters the Hot R&B Singles chart at No. 59 and is No. 46 on the Hot R&B Singles Sales chart. This is the first single on the **Notorious B.I.G.'s** new label, Undeas. This track has been very popular in the clubs and is just starting to penetrate at radio. "Player's Anthem" also features vocals from the B.I.G. himself. The other record to debut a week early is "Who's The Biggest" by **Bushwick Bill** (Rap-A-Lot/Noo Trybe), which debuts at No. 88 on the Hot R&B Singles chart and No. 54 on the sales chart. Both of these records should have big jumps once they benefit from a full week of sales at all retail outlets.

BUBBLING UNDER... HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
51	44	6	DEATH BE THE PENALTY SHABAZZ THE DISCIPLE (PENALTY)
52	48	3	DUNKEY KONG KILO (WRIST/ICHIBAN)
53	43	8	LOLLIPOP MENTALLY DISTURBED (50-UD JAM)
54	45	3	CRUNCH TIME PRINCE MARVIE (NOE NOTOWN)
55	50	4	WHATZ UP, WHAT'LL PLAYA PANCHO FEAT. LA 'BRO (50 50 DEF)
56	—	1	Y-O-U SCOTTI (SCOTTI BROS.)
57	55	5	LET'S DO IT AGAIN THE STYLISTICS (SCOTTI BROS.)
58	—	1	THANKS TO THE POOL ISAAC HAYES (PERSPECTIVE/WARNER)
59	—	1	HUMAN NATURE MADONNA (MAVERICK/REPRISE/WARNER BROS.)
60	54	2	MAKE A MOVE ADIT (TECHNIQUE)
61	—	1	ME AND YOU SAMANTHA (ATLANTIC)
62	53	2	CAUGHT UP IN THE GAME BUSHWACKAS (PHILIPS)

Bubbling Under lists the top 25 singles under 50 which have not yet charted.

Billboard Summit Moves To Home Of Clubland

MARK YOUR CALENDAR: It may still be a year away, but we are already preparing for the third edition of the Billboard Dance Music Summit. And, kids, get ready for changes at the annual event, which will retain many of the qualities that have become familiar to past attendees but will also explore what we think will be cool new territory.

The first and potentially most radical changes for Summit are its time and setting. The 1996 confab will run July 17-19 at the Chicago Downtown Marriott hotel in the eternally fertile city where house music was born. While we will dearly miss the quirky and experimental vibe of San Francisco during the winter, what could be a better site for celebrating and examining the inner workings of clubland than the place where its dominant sound was developed—and in the warmth of summer, no less? That said, rest assured that every viable subsection of dance music will be fairly represented.

A number of the other new features of the Billboard Dance Music Summit are still to be confirmed, but we can tell you that last year's hugely successful Divas Unplugged showcase will return, giving some of our community's finest vocalists a chance to shine in a band-fueled live setting. Also on the agenda is Billboard's Clubland Carnival/Expo, which will run concurrently with the Summit's discussion groups and will combine traditional sound and light exhibiting with interactive product booths, games, contests, and maybe even a juggler or two. The line for bearded ladies and sword swallowers forms to the left!

Another new offering will be a special remix/editing workshop on July 20, to be presented in coordination with the fine folks at Vibe Music. These sessions will provide hands-on lessons in the indie label's in-house recording studio.

Beyond the new stuff, you can count on a round of workshops that are designed to trigger juicy and enlightening discussion, as well as to provide education on how to do better business. Of course, we will also take you on a journey into Chicago's cuter clubs with performances by dance music's finest.

Additional details on these and other facets of the Summit will follow in the coming months. Look for registration rates and hotel reservation information to become available in the coming weeks. Watch this space.

TURN THE BEAT AROUND: **Michael Jackson's** recent smash, "Scream," is barely a memory and Epic Records is already trotting out the second single from the King of Pop's current opus, "HIStory." The **R. Kelly**-produced slow jam "You Are Not Alone" has begun to circulate on test pressing in several key club circles, sporting gorgeous, unusually simple house mixes by **Frankie Knuckles**. Knuckles has given the song the sweeping, disco-inspired groove that we fantasized about when we first beard the song a while back. His use of swirling organs, subtle hand claps, and grand piano lines adds to the song's dramatic flavor. In all, Knuckles has crafted smartly trend-free mixes, which perfectly complement Jackson's sterling vocal and will likely linger on turntables for months.

After twirling 'round the floor with **Junior Vasquez** on several 12-inch singles, Madonna throws down with clubland veteran **Danny Tenaglia** for the post-production of "Human Nature," the fourth single from "Bedtime Stories." In his hands, the face-crackin' hip-hop jam is molded into a defiant house anthem that smartly captures the sttitude of the original. There are moments when La M's sped-up performance sounds a tad rushed within the track's vigorous groove context, but there are enough fun vocal effects and whispered goodies to make the track work extremely well.

Though all of Tenaglia's mixes of "Human Nature" are notable and useful to a variety of DJs, the best of the batch is the promo-only Human Club version, which has dark, underground-savvy synth passages that best match the overall tone of the song. You may now begin to hustle your buds at Maverick or Warner Bros. Records for a copy of this hard-to-find mix. By the way, **Howie Tee** also contributes remixes of the song that stick closely to the downtempo vibe of the original and have the juice to rock your jeep quite nicely.

ONLINE: While the club community continues to mourn the untimely death of **Louise Dean** of London/ffrr trio **Shiva** (Dance Trax, Billboard, July 8), the act has chosen to continue recording its debut album. The single "Freedom," which features Dean's final recorded vocal, will be commercially available abroad on July 31 in tribute to the charming late performer. Replacement singers are being auditioned. No final word yet on when Shiva's music will be domestically available, though we hear that "Freedom" may turn up on the next installment of the label's popular "Platinum On Black" compilation series.

Speaking of compilations, Motown comes to the table with "Motown Blend," on which a dozen of the label's classics are refashioned for '90s club consumption by an array of U.K. producers—many of whom regularly function as part of the Disco Mix Club. Not every track works, but those that do are positively slammin'. Go directly to **West End's** interpretation of "I Need Your Lovin' " by **Teena Marie** and to **Graeme Park's** version of "Let It All Blow" by **Dazz Band**.

Also coming from the Motown vaults is "The Sound Of Young America: Year By Year," a CD series that traces the label's history. We will not dare to pick faves, since there are so many, but we must note that the 1973 disc, which features the glorious "Daddy Could Swear, I Declare" by **Gladys Knight & the Pips**, has not left our boombox in days.

It looks like **Steve "Silk" Hurley** has decided to dip his toe in house waters after a quiet spell. Besides producing "Free Yourself" by **Chaka Khan** for the forthcoming "To Wong Foo" soundtrack, he has also freshened up **Tina Moore's** fab pop ditty "Never Gonna Let You Go" with a rugged beat or two. In his hands, this Street Life/Scotti Bros. release is reminiscent of some of the pioneer producer's countless vintage jams, leaving us hopeful that he is back and ready to toss loyalists more gems. His R&B stuff has been fine, but none of it matches the pure beauty and electricity of his house material.

Dance TRAX

by Larry Flick

Billboard Hot Dance Breakouts

FOR WEEK ENDING JULY 22, 1995

CLUB PLAY

1. **COME AND GET YOUR LOVE** REAL McCOY ARISTA
2. **SWEETEST DAY OF MAY** JOE T. VANNELLI PROJECT TRIBAL AMERICA
3. **OFFICER WHERE'S YOUR BROTHER? (GET HER)** MOREL'S GROOVES PART 8 STRICTLY RHYTHM
4. **RELEASE DA TENSION** DJ DUKE POWER MUSIC
5. **PULL UP TO THE BUMPER** PATRA 550 MUSIC

MAXI-SINGLES SALES

1. **ROCK AND COMEEN** LADY APACHE WEEDED
2. **I WANNA LOVE LIKE THAT** TONY THOMPSON GIANT
3. **MAGIC CARPET RIDE** THE MIGHTY DUB KATS SMILE
4. **SEXY GIRL** SNOW EASTWEST
5. **AIN'T NO HALF STEPPIN'** BIG DADDY KANE COLD CHILLIN'

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

P-Funk Stars Return On Axiom Compilation

Laswell Oversees Blend Of Remixes, Rare Tracks

■ BY DARREN HARTLEY

NEW YORK—Axiom Records is returning the psychedelic scent of P-Funk to the forefront with "Axiom Funk's Funkcronomicon," s compilation of remixed classics and previously unreleased tracks from such artists as George Clinton, Bootsy Collins, Bernie Worrell, Sly Stone, and Eddie Hazel. Axiom is depending on its hip-hop-influenced updating of the material to attract younger consumers, as well as old-school listeners.

"This is music that spsns a long time," says Bill Laswell, the innovative producer responsible for the album, which hits stores Tuesday (18). "It goes back to the past with blues influences and into the future with space music. This could be a good map for people who are looking to know where they are and where they're going."

Laswell is the common thread for the project, baving worked with all the artists represented on the high-powered, 16-track album.

According to Bill Murphy, Axiom's label manager, the album's star-studded lineup will be the focus for the label's marketing campaign. "We're hoping that since we have so many big names—Clinton, Bootsy, Hazel: a veritable P-Funk reunion—we can really hit it on the major chains like Tower and HMV."

Axiom, a New York-based independent label distributed through Island Records, bas released a steady stream of funk albums since it was created in 1989 by Laswell and Chris Blackwell, Island's former owner. Among its releases are the Material albums "The Third Power" (1991) and "Hallucination Engine" (1994); Henry Threadgill's "Too Much Sugar For A Dime" (1993); and guitarist Sonny Sharrock's "Through The Ages" (1991). Having established a distribution base of mom-and-pop stores, Axiom wants to generate label awareness among larger retailers with "Funkcronomicon."

On the album, Laswell successfully meshes the old with the new. Earlier, futuristic classics are enhanced with streams of jungle and hip-hop, while the more recent cuts have threads of traditional funk vibes. Tracks like "Cosmic Slop" by Garry Shider and "Animal Behavior" by Praxis have the vibrsnt vocals, gripping synthesizer chords, and robotic guitar grooves that are synonymous with P-Funk. However, songs like Clinton's "Hideous Mutant Freaks" and DXT's "Order Within The Universe," which incorporate hip-hop beats, scratching, and samples, show the versatility and longevity of funk.



CLINTON

"This music has huge potential, and a lot of it hasn't even been tapped yet," says Laswell.

Other standout tracks include a stirring reading of the unpublished Jimi Hendrix poem "Trumpets And Violins" by Abiodun Oyewole of the Last Poets, and trumpeter Maceo Parker's funked-up remix of his instrumental "Saxmachine." The album also features cover art by Pedro Bell, who designed most of the artwork for the original Funkadelic albums.

"It was totally vital to have [Bell] involved with this project," says Murphy. "We were trying to get to a real P-Funk mood for the album cover, something really dark and really deep into funkadelia. We needed him for a lurid, cosmic slop, hip-hop look." Bell, who created the artwork for such Funkadelic albums as "Cosmic Slop" (1973), "Hardcore Jollies" (1975), and "The Electric Spanking Of War Babies" (1981), feels that musical quality on the new Axiom album is comparable to original albums from the "mothership." "It's slammin'. It has some real powerful elements—it's one of the best in about 10 years," says Bell.

The promotional campaign started July 8, when the first single, a new version of Collins' "If 6 Was 9," was serviced to R&B, jazz, and hip-hop programmers. A 12-inch EP featuring remixes of "If 6 Was 9" and "Cosmic Slop" will follow.

To tap into the hip-hop community, Axiom will sponsor listening events and giveaways at colleges across the country. "This album has a lot of emphasis on funk and hip-hop listeners who have an appreciation for P-Funk," says Andrew Kronfeld, director of marketing for Island Independent Labels. "They'll hear it and say, 'Yeah, I know that sample,' and then they'll want to buy the album."

"We're definitely going to reach out to [hip-hop listeners]," says Murphy. "Now that George Clinton has had guys on P-Funk tours, he has established a base among hip-hop listeners, alternative listeners, jazz, funk—across the board. George Clinton represents a whole catalog for people in terms of sampling."

The compilation was spawned by Laswell's 15-year production career in the innovative P-Funk movement. Laswell met Worrell and Collins in the early '80s and has been working with P-Funk's major movers and shakers ever since. The compilation chronicles Laswell's extensive career and the evolution of funk through his eyes.

"A lot of it comes from having direct contact with everyone on their albums and their works," says Laswell. "There's definitely a lot more in the back catalogs of artists like Bootsy, Bernie, and Eddie Hazel. This was just a summary of what's been going on around me."

Laswell is dedicating the album to Hazel, the late Funk-Mob singer/guitarist, who was working on a project with Laswell before his death in 1992. "I dedicated the album to him because Eddie was one of the last Funkadelic members that I had contact with," says Laswell. "We met and decided to get together and work on a project. We completed two songs before he left, but he died while he was [on tour] in Japan." The Axiom compilation contains Hazel and Laswell's final collaborative efforts: the earth-shattering "Orbitron Attack" featuring Collins, and Hazel's haunting instrumental ballad "Pray My Soul."

Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING JULY 22, 1995

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	5	SCREAM EPIC 78001 — 2 weeks at No. 1	◆ MICHAEL JACKSON & JANET JACKSON
(2)	4	5	7	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
3	2	5	5	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
(4)	7	13	7	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
(5)	18	18	4	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
5	3	4	5	THE FEELING AQUA BOOGIE 012	SUGAR
7	6	13	6	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
8	10	13	10	OYE COMO VA PUENTE 12684/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
(9)	18	18	6	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
13	6	6	5	THE WAY THAT YOU LOVE WING 677L/MERCURY	◆ VANESSA WILLIAMS
11	11	16	8	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
12	8	3	13	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI
13	5	5	10	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
(14)	26	34	3	RELAX MERCURY 2061	CRYSTAL WATERS
15	13	22	6	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
16	16	13	8	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
(17)	26	42	3	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
(18)	18	18	5	LOOK AHEAD TRIBAL AMERICA ALBUM CUT/I.R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
19	13	26	5	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
20	20	13	13	NEXT TIME MCA PROMO	◆ GLADYS KNIGHT
				★★★ POWER PICK ★★★	
(21)	29	43	3	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
(22)	26	38	4	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
(23)	26	36	4	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
24	18	3	12	TOO MANY FISH VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
25	13	5	13	CONWAY STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
26	13	32	5	SPIRIT INSIDE MCA 55036	◆ SPIRITS
27	23	26	6	DO ME RIGHT EMOTIVE 775	BUTTER
(28)	34	44	3	SET URSELF FREE RADIKAL 15035	LIZ TORRES
29	32	33	5	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
30	31	36	4	POSSESSION ARISTA PROMO	◆ SARAH MCLACHLAN
(31)	41	13	3	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
(32)	35	40	4	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
33	22	18	12	BABY BABY EASTWEST 66138/EEG	◆ CORONA
(34)	32	13	3	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/Z00	◆ MAX-A-MILLION
35	43	45	4	SUFFER! (THE CONSEQUENCES) CUTTING 340	ROCHELLE FLEMING
(36)	44	—	2	LOVE AND DEVOTION EIGHT BALL 069	JOI CAROWELL
37	33	31	6	BETTER DAYS AHEAD BRILLIANT/CHRYSALIS 58371/EMI	◆ THE TYRREL CORPORATION
(38)	45	—	2	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
(39)	48	—	2	DON'T GIVE ME YOUR LIFE FFRR 12D 071	ALEX PARTY
40	36	37	5	FIRST LOVER RAGING BULL 8013	◆ THE GAP BAND
				★★★ HOT SHOT DEBUT ★★★	
(41)	NEW ▶		1	POWER TO MOVE YA ELEKTRA 66114/EEG	◆ ZIGGY MARLEY AND THE MELODY MAKERS
42	30	20	13	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
43	27	19	13	MESSAGE OF LOVE MCA 55020	◆ LOVE HAPPY
(44)	NEW ▶		1	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
(45)	RE-ENTRY		2	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
(46)	NEW ▶		1	MAGIC CARPET RIDE SMILE 9014	THE MIGHTY DUB KATS
47	49	—	2	DIVA TRIBAL AMERICA 58308/I.R.S.	CLUB 69 FEATURING KIM COOPER
(48)	NEW ▶		1	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
(49)	NEW ▶		1	I WANT U MOTOWN 0323	◆ ROSIE GAINES
50	NEW ▶		1	NO SE PARECE A NADA CRESCENT MOON 77919/EPIC	◆ ALBITA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	5	ONE MORE CHANCE (M) (T) BAD BOY 7-9032/ARISTA — 5 weeks at No. 1	◆ THE NOTORIOUS B.I.G.
7	7	—	2	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64375/RCA	◆ RAEKWON
3	5	5	13	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
(4)	3	18	5	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
5	5	5	7	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38482	◆ SHAGGY
6	4	4	12	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1#79/ISLAND	◆ METHOD MAN/M.J. BLIGE
7	4	4	4	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
(9)	13	10	6	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
5	6	3	13	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
15	13	6	5	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
				★★★ HOT SHOT DEBUT ★★★	
(11)	NEW ▶		1	HEART OF GLASS (T) (X) BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
				★★★ GREATEST GAINER ★★★	
(12)	16	16	6	WATERFALLS (M) (T) LAFACE 2-4106/ARISTA	◆ TLC
13	11	2	7	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
(14)	NEW ▶		4	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
18	10	33	3	RELAX (T) MERCURY 2061	CRYSTAL WATERS
13	13	6	4	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	FAITH
(17)	13	13	26	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
18	13	13	4	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
(19)	NEW ▶		7	GIRLSTOWN (M) (T) COLUMBIA 77751	◆ SUPER CAT
(20)	13	13	6	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
11	16	32	5	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
22	22	26	7	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
23	18	10	4	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T.)
24	26	13	13	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
25	23	11	4	FALLIN' IN LOVE (T) (X) LOGIC 59018/RCA	◆ LA BOUCHE
(28)	32	32	20	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
27	6	—	4	SUGAR HILL (T) (X) EMI 58407	◆ AZ
(28)	NEW ▶		7	COME AND GET YOUR LOVE (T) ARISTA 1-2841	◆ REAL MCCOY
26	26	13	27	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
(30)	40	26	5	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
31	20	26	6	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
(32)	RE-ENTRY		6	ALL CLOCKS DOWN (T) PENDULUM 58367/EMI	◆ HEATHER B.
(33)	42	23	16	GIVE IT 2 YOU (M) (T) (X) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
34	36	48	5	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
35	30	40	4	YOU NEVER LOVE THE SAME WAY TWICE (T) (X) EPIC 77917	◆ ROZALLA
36	42	35	9	OPEN YOUR HEART (T) (X) EPIC 77867	◆ M PEOPLE
37	39	38	8	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
(38)	RE-ENTRY		18	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
(39)	RE-ENTRY		3	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/Z00	◆ MAX-A-MILLION
40	35	47	9	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
41	34	34	4	CHAMPION (T) LOOSE CANNON 6981/ISLAND	◆ BUJU BANTON
(42)	NEW ▶		1	MY UP AND DOWN (T) (X) MECCA DON/EASTWEST 66120/EEG	◆ ADINA HOWARD
43	46	25	11	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
44	33	30	7	THE POINTS (M) (T) (X) MERCURY 6937	◆ VARIOUS ARTISTS
45	27	—	2	BUILD IT WITH LOVE (T) RADIOACTIVE 55052/MCA	LONDONBEAT
46	25	—	2	MVP (T) (X) COLUMBIA 77894	◆ BIG L
(47)	RE-ENTRY		23	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
48	31	—	2	FAITH (T) (X) PENDULUM 58412/EMI	◆ LOROS OF THE UNDERGROUND
(49)	NEW ▶		1	OYE COMO VA (T) (X) PUENTE 12684/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
50	44	22	23	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	◆ MONTELL JORDAN

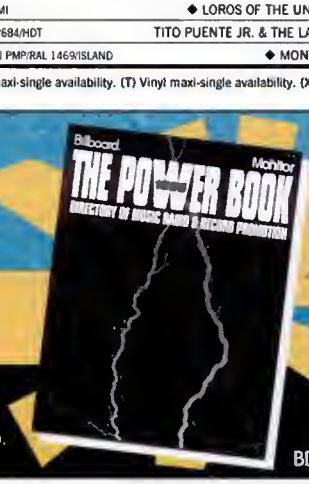
(Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

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Celebration Day. RCA Nashville recently hosted a party with an "Independance Day" thema to celabrata tha platinum certification of Martina McBride's "Tha Way That I Am" album, which has spawned the hit singles "Independence Day," "My Baby Lovas Me Just the Way That I Am," and "Life #9." Pictured at the festivities, from left, are producer Ed Seay; Randy Goodman, senior VP of RCA Label Group RLG/Nashville; McBride; Mika Wilson, VP of national promotion, RCA Records; producer Paul Worley; Thom Schuyler, sanior VP of A&R, RCA Label Group; Tommy Danial, VP, RCA Records; Ron Howie, VP of sales, RCA Label Group; and Joe Galante, chairman of RCA Label Group RLG/Nashville.

Decca's Darling Part Of Tradition

She Follows Line Of Strong-Willed Women

■ BY DEBORAH EVANS PRICE

NASHVILLE—In its beyday, Decca Records was famous for its strong female artists. The vocal talents and engaging personalities of Loretta Lynn, Patsy Cline, Brenda Lee, and Kitty Wells helped shape country music. In the '90s, Decca executives are banking on newcomer Helen Darling to help re-establish that dynasty.

"When you think about the kinds of songs they were doing, they were very strong women and very strong messages for the time in which they were recorded," says Shelia Shipley-Biddy, Decca senior VP and GM. "If you talk to Helen, you'll find her to be very strong-willed, very determined. She very much wants to do songs she relates to and has a passion [for], as did the other women who recorded for Decca."



DARLING

Shipley-Biddy says she and Mark Wright, senior VP and head of A&R, extensively discussed Decca's future and direction. They even met with legendary Decca chief Owen Bradley and talked about his 30 years with Decca and MCA, which are now sister labels. "Listening to that and looking at the heritage of the roster that was there then, we have some pretty big shoes to fill," Shipley-Biddy says. "We've really strived to find those artists that were just so unique and so special that we felt they would totally measure up to the history and the legacy."

Shipley-Biddy feels Darling is that caliber of artist. "Carrying on any torch like that is overwhelming and scary," Darling says. "You hope you do the reputation proud. I would hate to do anything that would in any way tarnish what those incredible women left behind, but you have to put that out of your mind and you have to say, 'I'm just gonna go out and do my best.'

"If you think about it, you run the risk, kind of like when you're driving down the road and you only look at what's right in front of your car and you get overwbelmed and scared of the road ahead. You have to look ahead and do the best you can possibly do."

Darling is a Baton Rouge, La., native who honed her vocal skills singing jingles in Chicago. When she decided to pursue a career in Music City, she began singing demos, and her voice caught the attention of Garth Brooks. Darling sang the demo of "Whisper My Name," a Randy Travis hit that Brooks had first thought about recording for his "In Pieces" album. Brooks was so im-

(Continued on page 29)

A Boxed Set For The King Of The Road; Is Cledus 'T.' Judd Country's Weird Al?

Nashville Scene

by Chet Flippo

MERCURY NASHVILLE will release a long-awaited, comprehensive, multilabel **Roger Miller** boxed set in August. "King Of The Road: The Genius Of Roger Miller" will document the career of the writer and performer who died in 1992 at the age of 56. He won 11 Grammys and his score for Broadway's "Big River" collected seven Tony Awards.

This collection shows why. Beginning with his Smash Records years, when his honky-tonk songs evolved into such classics as "Dang Me" and "King Of The Road," the set also features his own interpretations of his "Big River" compositions. Previously unreleased tracks include a live version of "Orange Blossom Special" with the late guitarist **Danny Gatton,** an outtake of "Treat Me Like A Human," "What Are Those Things (With Big Black Wings)," "A World So Full Of Love," "When A House Is Not A Home," "So Saith He The Lord," the original of "Less And Less," and "Only Daddy That'll Walk The Line."

The package was produced by the Country Music Foundation and includes an 8,000-word booklet with 28 rare photographs.

WHEN GARTH BROOKS buried those masters of "The Hits" (see photo, page 29), he was also burying some of the competition. Recent Recording Industry Assn. of America figures show that Brooks has now sold 52 million domestic units—and that's on only eight releases. Only three acts have sold more—**the Beatles** with 70 million, **Billy Joel** at 58 million, and **the Eagles** at 56 million. "The Hits," a limited-time-only release, was shipped last Dec. 13, and Capitol stopped taking orders on it June 30. When all orders are filled, Capitol says, "The Hits" will have sold 10 million copies.

THE TRACTORS will make their European debut Sept. 22-23 when they appear at the seventh Gstaad Festival in that Swiss city. Joining them on the bill will be **George Jones & Tammy Wynette,** who are also playing Irish dates in Cork, Dublin, and Belfast Sept. 19-21.

WHERE CREDIT IS DUE: Now that Nashville's Third National Bank has issued "Cool Country Visa" credit cards (with **Reba McEntire, Alan Jackson, Tracy Lawrence, Travis Tritt,** and **Brooks & Dunn** gracing the cards), Cajun songster **Vince Anthony** of Berwick, La., is sending out, along with reviewer copy CDs, "collector's edition Vince Anthony Down the Bayou" telephone cards. Each has 10 minutes of free long-distance time.

Sammy Kershaw, meanwhile, is giving away three minutes of phone time with each of his limited-edition "First Rate Songs" cassettes. Sponsored by International Marketing Group and Ford Heavy Trucks, the cassettes include eight platinum-selling songs, including "Third Rate Romance," "Neon Leon," and "Queen Of My Double Wide Trailer." Kershaw is dedicating the release to truckers, and it is available only at selected truck stops and travel plazas. His handle on the road is "Diamondback." Besides this cassette, he has a greatest hits package coming in September.

JOHN BERRY has finally hit the real big-time audience: His "Your Love Amazes Me" will be featured on the July 19 episode of the TV soap opera "The Bold And The Beautiful."



IS THIS ALBUM NECESSARY? Modern country finally has its own homegrown version of **Weird Al Yankovic.** Welcome to **Cledus "T." Judd** ("No relation," as he bills himself), who does some occasionally hilarious parodies of such country hits as "Gone Country" (which be turns into "Gone Funky"), "Refried Dreams" (which becomes "Refried Beans"), and "Thinkin' Problem" (translated into "Stinkin' Problem," naturally). He also transforms "We Are The World" into "We Own The World," in which he does spot-on imitations of **Michael Jackson** and **Lisa Marie.**

NARAS WILL induct three Grammy winners July 25 into its Grammy StarWalk at Opryland. Honorees include **Marty Stuart, Trisha Yearwood,** and **Bill Johnson.**

CYBER COUNTRY: The Nashville-based National Online Music Alliance went on the Internet July 15. NOMA is an organization of independent musicians from around the country. Modem into http://songs.com/noma on the World Wide Web for detailed personal home pages, free CDs and tapes, an interactive musician's joke book, and interactive online order forms.

QUOTE OF THE WEEK: **Billy Joe Shaver** said it at his blistering concert at 328 Performance Hall: "We found Jesus. We still kick ass but we love Jesus!"

That brings to mind one time when the late, great jazz drummer **Buddy Rich** was hospitalized. His nurse, seeing that he was grimacing, asked him if something was making him uncomfortable. "Yes," he said. "Country music."

For Giant's Carlene Carter, 'Treason' Is Nothing To Rush

■ BY JIM BESSMAN

NASHVILLE—Keeping strictly to her own timetable, Carlene Carter is finally following up her 1993 Giant Nashville album, "Little Love Letters"—which spawned the hit single and video "Every Little Thing"—with her new album, "Little Acts Of Treason."

"Carlene's Carlene," explains Giant Records promotion head Nick Hunter. "Instead of making a record in six months, she takes 16. She works at her own speed. Instead of getting an artist to fit a record company's agenda, you end up fitting Carlene's agenda, which isn't bad—it just doesn't fit the time frame you want."

On the upside, though, the label gets an album like "Little Acts Of Treason," which Hunter feels is both her best and deepest work to date.

"It's really unique," he says. "There may not be that one single which overshadows the rest like 'Every Little Thing,' but what is there will make it a bigger album over the next year or two."

Preceding the 13-track album's release on Aug. 8 is the first single and video, her cover of Kennedy Rose's "Love Like This." It's one of only three songs not written entirely or in part by Carter, who also debuts as producer this time, in association with Giant Nashville president James Stroud.

The other two cover songs, though, are especially noteworthy. "The Winding Stream" is a 1932 Carter Family song. Carter, of course, is third-generation Carter family and accompanying her bere are her mother, June, and aunts, Helen and Anita. Her daughter Tiffany makes ber recording debut here.

"Loose Talk" was a chart-topping hit for Carter's father, Carl Smith, in 1954, and she enlisted him for a duet here. The two had talked for years about doing a duet but kept waiting for the perfect song to come along. She had wanted to write a song for the two of them herself and had finished a half-dozen potential numbers but felt that none of them was worthy. Her father, though, was totally supportive of her final choice, saying, "That song made me a lot of money in my career, and I'm gonna pass it on to Carlene. Maybe it will make her a lot of money, too." The experience of singing with her father was scarier for her, she says, than singing with Paul McCartney would be. Smith, she says, grabbed her and made her look at him while she was singing. She says ber father invented much of modern country, adding that she hopes this duet will turn people on to Smith.



CARTER

Giant, of course, hopes that "Little Acts Of Treason" will turn people on to Smith's daughter.

"We're spending just a ton on this thing," says Hunter, referring to an extensive ad campaign. "One of the good things is that she'll be out touring from the middle of July pretty much through the end of the year. We're also working the record over-

(Continued on page 29)

Ad material

Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING JULY 22, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	3	2	22	**SHANIA TWAIN** ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS 1 week at No. 1	THE WOMAN IN ME	1
2	4	3	30	**GARTH BROOKS** ▲[6] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
2	2	2	15	**JOHN MICHAEL MONTGOMERY** ATLANTIC 82726/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
4	4	4	22	**ALISON KRAUSS** ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
				★★★ GREATEST GAINER ★★★		
5	5	—	2	**LORRIE MORGAN** BNA 66508 (10.98/16.98)	GREATEST HITS	5
6	6	5	68	**TIM MCGRAW** ▲[4] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
7	7	6	78	**JEFF FOXWORTHY** ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
8	8	7	57	**TRACY BYRD** ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
9	10	9	63	**REBA MCENTIRE** ▲[2] MCA 10994 (10.98/15.98)	READ MY MIND	2
10	12	11	61	**TRAVIS TRITT** ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
11	11	10	54	**ALAN JACKSON** ▲[3] ARISTA 18759 (10.98/15.98)	WHO I AM	1
12	15	30	3	**GEORGE JONES AND TAMMY WYNETTE** MCA 11248 (10.98/16.98)	ONE	12
13	14	12	7	**DWIGHT YOAKAM** REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
14	13	13	41	**BROOKS & DUNN** ▲[2] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
15	19	18	75	**BLACKHAWK** ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
16	17	15	41	**ALABAMA** ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
17	26	23	50	**JOE DIFFIE** ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
18	9	8	42	**TRACY LAWRENCE** ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
19	20	16	76	**COLLIN RAYE** ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
20	18	17	21	**TRISHA YEARWOOD** ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
21	22	19	75	**THE MAVERICKS** ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
22	16	14	35	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
23	21	32	4	**CONFEDERATE RAILROAD** ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
24	25	20	12	**TY HERNDON** EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
25	28	24	76	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
26	29	21	47	**THE TRACTORS** ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
27	35	31	16	**RICK TREVINO** COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
28	36	33	33	**REBA MCENTIRE** ▲[3] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
29	24	27	41	**CLAY WALKER** ▲ GIANT 24562/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	1
30	34	37	57	**VINCE GILL** ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
31	30	22	24	**SAWYER BROWN** ● CURB 77609 (10.98/15.98)	GREATEST HITS 1990-1995	5
32	38	38	40	**MARY CHAPIN CARPENTER** ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
33	33	26	46	**PATTY LOVELESS** ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	1
				★★★ PACESETTER ★★★		
34	49	47	51	**WILLIE NELSON** COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
35	37	36	18	**JOHN BERRY** CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
36	41	41	63	**PAM TILLIS** ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
37	43	35	13	**VARIOUS ARTISTS** COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	18
38	31	34	10	**CLINT BLACK** ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
39	73	26	26	**NEAL MCCOY** ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
40	40	60	3	**PERFECT STRANGER** CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	40
41	31	28	56	**DAVID BALL** ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	8
42	42	46	51	**DIAMOND RIO** ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
43	44	52	8	**DAVID LEE MURPHY** MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	43
44	27	25	27	**WADE HAYES** COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
45	45	39	38	**VARIOUS ARTISTS** BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
46	48	49	158	**MARY CHAPIN CARPENTER** ▲[3] COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
47	50	51	147	**GEORGE STRAIT** ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
48	51	54	204	**BROOKS & DUNN** ▲[5] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
49	54	48	144	**ALAN JACKSON** ▲[3] ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
50	59	53	42	**CHARLIE DANIELS** EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
51	46	40	14	**VARIOUS ARTISTS** CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
52	53	41	9	**4 RUNNER** POLYDOR NASHVILLE 527379 (9.98/13.98) HS	4 RUNNER	27
53	39	43	4	**KENNY CHESNEY** BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
54	57	56	124	**BROOKS & DUNN** ▲[4] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
55	55	44	41	**TOBY KEITH** ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
56	58	58	139	**JOHN MICHAEL MONTGOMERY** ▲[2] ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
57	62	62	17	**JEFF FOXWORTHY** LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	54
58	47	45	25	**JEFF FOXWORTHY** LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41
59	61	57	87	**FAITH HILL** ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
60	66	66	95	**MARTINA MCBRIDE** ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
61	60	55	41	**LITTLE TEXAS** ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
62	56	68	3	**BRYAN WHITE** ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	56
63	65	65	22	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
64	52	50	14	**HIGHWAYMEN** CAPITOL NASHVILLE 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
65	63	63	15	**JEFF FOXWORTHY** LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	57
66	72	—	239	**GARTH BROOKS** ▲[13] LIBERTY 93866 (9.98/13.98)	NO FENCES	1
67	64	59	35	**JOHN ANDERSON** BNA 66417/RCA (9.98/15.98)	COUNTRY 'TIL I DIE	43
68	68	68	6	**JAMES HOUSE** EPIC 57501 (7.98 EQ/11.98) HS	DAYS GONE BY	64
				★★★ HOT SHOT DEBUT ★★★		
69	NEW ▶		1	**THE MOFFATS** POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATS	69
70	70	67	55	**LARI WHITE** ● RCA 66395 (9.98/15.98) HS	WISHES	24
71	RE-ENTRY		31	**BILLY RAY CYRUS** ● MERCURY NASHVILLE 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
72	73	73	147	**VINCE GILL** ▲[3] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	8
73	67	—	2	**JEFF CARSON** MCG CURB 77744/CURB (9.98/15.98)	JEFF CARSON	67
74	RE-ENTRY		36	**GARTH BROOKS** ▲[5] CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	8
75	73	—	110	**LITTLE TEXAS** ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING JULY 22, 1995

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
3	3	**PATSY CLINE** ▲[6] MCA 12* (7.98/12.98) 186 weeks at No. 1	GREATEST HITS	218
2	3	**REBA MCENTIRE** ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	216
3	2	**HANK WILLIAMS, JR.** ▲[2] CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	32
3	3	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	203
3	2	**GEORGE STRAIT** ▲[2] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	216
3	6	**BILLY RAY CYRUS** ▲[6] MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	9
2	4	**KEITH WHITLEY** ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	10
8	6	**HANK WILLIAMS** MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	24
3	19	**ALABAMA** ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	64
10	8	**COLLIN RAYE** ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	10
11	14	**WAYLON JENNINGS** ▲[4] RCA 8506* (8.98)	GREATEST HITS	90
12	12	**THE JUDDS** ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	26
13	10	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	218
16	19	**THE JUDDS** ▲[2] CURB 8318/RCA (9.98/15.98)	GREATEST HITS	72
15	19	**GEORGE STRAIT** ▲[2] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	216
16	19	**ALAN JACKSON** ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	6
17	—	**VARIOUS ARTISTS** WALT DISNEY 60837 (9.98/13.98)	COUNTRY MUSIC FOR KIDS	4
15	16	**THE BELLAMY BROTHERS** CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	25
16	19	**GEORGE STRAIT** ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	57
20	21	**GARTH BROOKS** ▲[6] CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	9
21	—	**TANYA TUCKER** ● LIBERTY 91614 (9.98/13.98)	GREATEST HITS	31
22	23	**KEITH WHITLEY** RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	9
23	25	**MARY CHAPIN CARPENTER** ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	35
24	17	**JOHN ANDERSON** ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	23
25	—	**GARTH BROOKS** ▲[11] CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	4

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.



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Billboard® HOT COUNTRY SINGLES & TRACKS™

FOR WEEK ENDING JULY 22, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 148 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER (DISTRIBUTING LABEL)	PEAK POSITION
			★★★ No. 1 ★★★		
1	2	2	**ANY MAN OF MINE** (BENSON/SHEPHERD)	▲ SHANIA TWAIN (MERCURY NASHVILLE 856 433)	1
			1 week at No. 1		
2	1	1	**SOLD (THE GRUNDY COUNTY...)** (KENDALIS/BOYCE/HILLIARD)	◆ JOHN MICHAEL MONTGOMERY (ATLANTIC ALBUM CUT)	1
3	4	5	**YOU BETTER THINK TWICE** (MCBRIDE/MARTIN)	VINCE GILL (MCA 54931)	3
4	5	7	**DARNED IF I DON'T (DANGED IF I DO)** (LOVE/MORRIS/SHELLEY)	● SHENANDOAH (WARNER ALBUM CUT)	4
5	11	12	**AND STILL** (BROWN/MCINTYRE/L.HENGBER/T.L.SHELL)	● REBA MCENTIRE (MCA 54931)	3
6	10	11	**I DON'T EVEN KNOW YOUR NAME** (A.STEVENS/J.M.SPENCER/M.D.SANDERS)	● ALAN JACKSON (CPI/ARISTA 12809)	6
7	3	3	**THEY'RE PLAYIN' OUR SONG** (LEE/ATTAWAY/MCDILL/REED/LEE/D.DIPIERO)	● NEAL MCCOY (ATLANTIC ALBUM CUT)	3
8	8	10	**PARTY CROWD** (GROWN/D.LEE/J.JENSON)	● DAVID LEE MURPHY (RCA 64980)	8
9	7	9	**THAT'S JUST ABOUT RIGHT** (M.BRIGHT/D.DEMPSEY/D.BLACK)	● BLACKHAWK (ARISTA 12814)	7
10	12	11	**I DIDN'T KNOW MY OWN STRENGTH** (M.D.SANDERS/T.SHAPIRO)	● LORRIE MORGAN (BNA 64357)	10
11	6	15	**TELL ME I WAS DREAMING** (K.STEVENS/T.T.HALL/J.CRUTCHFIELD)	● TRAVIS TRITT (WARNER BROS. ALBUM CUT)	6
12	16	22	**YOU'RE GONNA MISS ME WHEN I'M GONE** (B.MCCORMICK/D.CLINE)	● BROOKS & DUNN (EP/ARISTA 12811)	12
13	14	14	**I LITTLE BIT OF YOU** (S.D.SHROYER/C.FARRELL/C.WRENN/R.P.)	● LEE ROY PARNELL (W.CARVER/J.LEE)	13
14	13	12	**BOBBIE ANN MASON** (T.SHAPIRO/M.D.SANDERS/D.CRAIG)	● RICK TREVINO (EC/COLUMBIA 77903)	13
15	20	20	**WALKING TO JERUSALEM** (T.BRUCE/C.MCGUIRE/B.BOWLES)	● TRACY BYRD (CPI/MCA 54931)	15
			★★★ AIRPOWER ★★★		
16	24	26	**YOU HAVE THE RIGHT TO REMAIN SILENT** (BRYANT/STEVENS/D.SHAFER)	● PERFECT STRANGER (EC/MCA/DMP 4 54998)	16
17	18	16	**MY HEART WILL NEVER KNOW** (C.BLACK/T.SHAPIRO)	● CLAY WALKER (GIANT 17887)	18
			★★★ AIRPOWER ★★★		
18	22	25	**IN BETWEEN DANCES** (M.D.SANDERS/T.SHAPIRO/J.D.CROSS)	● PAM TILLIS (ARISTA 12802)	18
19	23	23	**THIS IS ME MISSING YOU** (T.COOK/T.SHAPIRO/C.HOWARD/J.JOHNSON)	● JAMES HOUSE (MCA 54931)	19
20	9	6	**FALL IN LOVE** (SCHAFER/A.GORDON/C.R.TILLQUIST)	● KENNY CHESNEY (BNA 64357)	9
			★★★ AIRPOWER ★★★		
21	26	33	**NOT ON YOUR LOVE** (BOWLES/MCGUIRE/MARTIN)	● JEFF CARSON (CPI/MCA 54931)	21
22	21	9	**I'M IN LOVE WITH A CAPITAL "U"** (LANE/LEWIS/F.J.MYERS/BENTLEY)	● JOE DIFFIE (MAVERICK 57902)	21
23	27	39	**SHE AIN'T YOUR ORDINARY GIRL** (C.DIPIPA/P.ALEXANDER/B.DEEN)	● CLAY WALKER (EC/GIANT 17887)	23
24	25	28	**FINISH WHAT WE STARTED** (M.MITCHELL/T.EVOSEVIA/M.POWELL/M.NADER)	● DIAMOND RIO (EP/ARISTA 12779)	24
25	31	48	**LEAD ON** (T.BRUCE/B.BOWLES/C.MCGUIRE/B.DEEN)	● GEORGE STRAIT (EC/MCA 10564)	25
26	21	13	**TEXAS TORNADO** (T.SEALS/B.DEE/J.HOUSTON/D.ELLIS/BADDOCK)	● TRACY LAWRENCE (ATLANTIC ALBUM CUT)	21
27	15	8	**IF I WERE YOU** (T.SEALS/D.ROBERTS/E.HILL/T.HUBBARD/C.FARREN)	COLLIN RAYE (4 WAY 1001)	4
28	28	17	**WHEN AND WHERE** (B.MCCARTY/J.BERRY/M.POWELL/PENNIX)	● CONFEDERATE RAILROAD (ATLANTIC ALBUM CUT)	28
29	29	36	**I WANT MY GOODBYE BACK** (D.SMUTNY/P.REED/D.COOK/D.BERG)	● TY HERNDON (EP/EPIC 77845)	29
30	33	37	**THAT AIN'T MY TRUCK** (R.MAINER/T.SHAPIRO/S.BARNES)	● RHETT AKINS (EC/ATLANTIC 87221)	30
31	32	40	**SHOULD'VE ASKED HER FASTER** (T.BRUCE/B.DEE/B.BOWLES/C.MCGUIRE)	● TY ENGLAND (EC/MCA 54931)	31
32	36	41	**SOMEONE ELSE'S STAR** (B.MAINER/R.P.PARNELL/M.WHITE/J.WHITLEY)	● BRYAN WHITE (EP/ASYLUM 64415)	32
33	30	24	**SUMMER'S COMIN'** (T.STEVENS/T.BLACK/A.MCNICHOLAS)	● CLINT BLACK (RCA 64981)	1
34	18	15	**MISSISSIPPI MOON** (J.STEVENS/T.SHAPIRO/J.WHITE/C.WHITSETT)	● JOHN ANDERSON (BNA 64357)	18
35	37	44	**DOWN IN TENNESSEE** (M.WHITE/T.SHAPIRO/C.HOWARD)	MARK CHESNUTT (EP/DECCA 65092)	35
36	34	30	**YOU AIN'T MUCH FUN** (N.LARKIN/S.DROZD/T.J.KEITH/C.GOFF JR.)	● TOBY KEITH (EC/PLYDOR/MERCURY 851 728)	2
37	44	64	**ONE EMOTION** (J.STROUD/C.BLACK/C.BLACK/A.MCNICHOLAS)	● CLINT BLACK (RCA 64981)	37

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST	PEAK POSITION
38	45	59	**I THINK ABOUT IT ALL THE TIME** (T.BRUCE/B.MCDONALD/K.STEVENS/B.DEE)	JOHN BERRY (CAPITOL NASHVILLE ALBUM CUT)	38
39	38	29	**YOU DON'T EVEN KNOW WHO I AM** (T.SEALS/D.ROBERTS)	● PATTY LOVELESS (EP/EPIC 77856)	5
40	40	43	**FIND OUT WHAT'S HAPPENIN'** (J.STEELY/D.CHRISMAN)	● TANYA TUCKER (CAPITOL NASHVILLE ALBUM CUT)	40
41	54	—	**DON'T STOP** (K.KELLEY/E.HILL/T.SHAPIRO)	● WADE HAYES (EC/COLUMBIA 77904)	41
42	48	61	**HALFWAY DOWN** (B.MAYO/J.BEATHARD/K.STEGALL)	PATTY LOVELESS (EP/EPIC 77856)	42
43	42	34	**I'M STILL DANCIN' WITH YOU** (B.COOK/T.MARTIN/S.SIMPSON)	● WADE HAYES (COLUMBIA 77904)	4
44	47	53	**SOMETIMES I FORGET** (J.KESSLER/B.BOWLES/B.REGAN)	DOUG STONE (EC/COLUMBIA 77904)	44
45	43	46	**ADALIDA** (B.MCCORMICK/J.STRAIT/M.DEVITO/B.WILLIAMS/MARTINEZ)	GEORGE STRAIT (EC/MCA 10564)	3
46	46	47	**I DON'T BELIEVE IN GOODBYE** (M.P.NIX/J.BERRY/MARTIN/M.D.SANDERS)	● SAWYER BROWN (C/CURB 76950)	4
47	49	54	**THREE WORDS, TWO HEARTS, ONE NIGHT** (B.MAYO/J.BEATHARD/K.STEGALL)	● MARK COLLIE (EC/GIANT 17855)	47
48	53	62	**WHY WALK WHEN YOU CAN FLY** (J.BOWLING/M.D.SANDERS/M.J.CARPENTER)	MARY CHAPIN CARPENTER (COLUMBIA 77796)	48
49	50	57	**JUST MY LUCK** (T.MARTIN/B.REGAN/T.ANGELO)	● KIM RICHEY (C) (MERCURY NASHVILLE 856 462)	49
50	35	23	**YOU CAN SLEEP WHILE I DRIVE** (T.SEALS/D.ROBERTS)	● TRISHA YEARWOOD (MCA 55025)	23
51	57	66	**A HEART WITH A WHEEL DRIVE** (K.STEVENS/J.METTEE/T.SHAPIRO/C.HOWARD)	● A RUNNER (C) (W.POLYDOR NASHVILLE 573 455)	51
52	51	55	**DON'T MAKE ME FEEL AT HOME** (K.STEVENS/J.METTEE/T.SHAPIRO/C.HOWARD)	● WESLEY DENNIS (C) (10 MERCURY NASHVILLE 856 934)	51
53	61	67	**SHE CAME LOVE YOU** (T.SHAPIRO/C.HOWARD)	● SAWYER BROWN (C/CURB ALBUM CUT)	53
54	59	70	**PARTY ALL NIGHT** (MICHAEL D.KOCH/T.TOMMYTHY)	● JEFF FOWORTHY (C) (41 WARNER BROS. 17806)	54
55	58	63	**IF I AIN'T GOT YOU** (B.DEAN/T.SHAPIRO/C.HOWARD)	MARTY STUART (C) (MCA 54982)	55
56	75	2	**BIG OL' TRUCK** (T.MARTIN/B.REGAN/T.ANGELO)	● TOBY KEITH (C) (POLYDOR NASHVILLE 573 455)	56
			★★★ HOT SHOT DEBUT ★★★		
57	**NEW ▶**	1	**(THIS THING CALLED) LAUGHTER AND HAVIN' IT ALL** (S.MILLER/T.SHAPIRO/C.HOWARD/J.T.CURTIS)	● SAWYER BROWN (C/CURB 76950)	57
58	69	—	**I LIKE THE SOUND OF THAT** (T.SEALS/D.ROBERTS)	● WOODY LEE (C) (MCA/DMP 4 54998)	58
59	52	69	**SLOW ME DOWN** (T.SHAPIRO/T.LEWIS/B.MANN)	● SHELBY LYNNE (C) (MAGNATRAX 1012)	52
60	64	—	**FEMALE BONDING** (T.SHAPIRO/M.HOPES)	● BRETT JAMES (C) (LAREDO 77858)	60
61	68	—	**BABY, NOW THAT I'VE FOUND YOU** (K.STEVENS/T.SHAPIRO/C.HOWARD)	● ALISON KRAUSS & UNION STATION (C) (ROUNDER 0402)	61
62	12	—	**BETTER THINGS TO DO** (T.SEALS/D.ROBERTS/T.CLARK/C.WATERS)	● TERRI CLARK (C) (10 MERCURY NASHVILLE 856 934)	62
63	67	31	**SOUTHERN GRACE** (T.SEALS/D.ROBERTS/M.POWELL/B.SEALS/T.HARRIS)	● LITTLE TEXAS (C) (WARNER BROS. ALBUM CUT)	27
64	56	49	**ALL THAT HEAVEN WILL ALLOW** (T.SHAPIRO/M.D.SANDERS)	● THE MAVERICKS (C) (MCA 55025)	49
65	65	69	**FORGIVENESS** (T.SHAPIRO/M.D.SANDERS/J.MARK D.SPENCER)	● VICTORIA SHAW (C) (VI REPRISE 17886)	56
66	66	65	**IF YOU'RE GONNA LEAVE, YA GONNA CRAWL** (K.STEVENS/M.D.SANDERS/B.CANNON/B.BAUTISTA)	SAMMY KERSHAW (C) (MERCURY NASHVILLE 856 934)	16
67	26	69	**CAIN'S BLOOD** (B.CANNON/M.D.SANDERS/T.SHAPIRO/C.HOWARD)	● A RUNNER (C) (W.POLYDOR NASHVILLE 573 455)	26
68	71	—	**DALLAS DAYS AND TWENTY NIGHTS** (C.BRYAN/J.BOWEN/N.BERGSMA/S.SAYKELLY)	CHRIS LEDOUX (C) (CAPITOL NASHVILLE [NFO])	68
69	72	73	**ONE** (N.WILSON/T.SHAPIRO/B.STEPHENSON/J.BRUCE/B.BRICE)	● GEORGE JONES & TAMMY WYNETTE (C) (MCA 55025)	59
70	**NEW ▶**	1	**LOVE LIKE THAT** (T.SHAPIRO/M.D.SANDERS/M.HOPES/E.BUNCH)	● CARLENE CARTER (C) (EC/GIANT 17887)	70
71	**NEW ▶**	1	**FRIDAY NIGHT DRIVE** (T.SEALS/D.ROBERTS/T.SHAPIRO/M.D.SANDERS)	WESTERN FLYER (STEP ONE ALBUM CUT)	71
72	63	60	**WHAT DO YOU WANT WITH HIS LOVE** (T.BRUCE/T.SHAPIRO/B.BOWLES)	● DAVID BALL (WARNER ALBUM CUT)	48
73	67	60	**MY GIRL FRIDAY** (T.SHAPIRO/C.HOWARD/J.JOHNSON)	● DARON NORWOOD (C) (10 MERCURY NASHVILLE 856 934)	58
74	**RE-ENTRY**	12	**GET OVER IT** (T.SEALS/D.ROBERTS/J.S.BENTLEY/A.POLLES)	● WOODY LEE (EC/MCA/DMP 4 54998)	18
75	73	16	**SWINGIN' ON MY BABY'S CHAIN** (J.MITCHELL/P.CLAYPOOL/T.LEWIS/T.J.STEEN)	● PHILIP CLAYPOOL (C) (10 CURB 76952)	71

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ● Indicates availability. Cutting number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications

Billboard® Top Country Singles Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING JULY 22, 1995

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
			★★★ No. 1 ★★★	
1	1	4	**ANY MAN OF MINE/WHOSE BED...** (MERCURY NASHVILLE 856 433) *4 weeks at No. 1*	SHANIA TWAIN
2	2	4	**WHEN YOU SAY NOTHING AT ALL** BNA 64329	ALISON KRAUSS & UNION STATION
3	6	6	**WALKING TO JERUSALEM** MCA 55049	TRACY BYRD
4	3	9	**YOU HAVE THE RIGHT TO REMAIN SILENT** CURB 479956	PERFECT STRANGER
5	9	15	**PARTY CROWD** MCA 54977	DAVID LEE MURPHY
6	13	20	**BOBBIE ANN MASON** COLUMBIA 77903	RICK TREVINO
7	7	10	**ANGELS AMONG US** RCA 62643	ALABAMA
8	5	3	**I'M STILL DANCIN' WITH YOU** COLUMBIA 77842	WADE HAYES
9	6	4	**YOU DON'T EVEN KNOW WHO I AM** EPIC 77856	PATTY LOVELESS
10	11	18	**NOT ON YOUR LOVE** MCG CURB 76954	JEFF CARSON
11	10	7	**CAIN'S BLOOD** POLYDOR NASHVILLE 851 622	4 RUNNER
12	21	5	**WHAT MATTERED MOST** EPIC 77843	TY HERNDON
13	20	13	**YOU AIN'T MUCH FUN** POLYDOR NASHVILLE 851 728	TOBY KEITH

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
14	14	16	4	**I DIDN'T KNOW MY OWN STRENGTH** BNA 64357	LORRIE MORGAN
15	18	24	3	**SOMEONE ELSE'S STAR** ASYLUM 64435	BRYAN WHITE
16	16	22	4	**THIS IS ME MISSING YOU** MCA 54977	JAMES HOUSE
17	12	14	4	**MY HEART WILL NEVER KNOW** GIANT 17887	CLAY WALKER
18	**RE-ENTRY**		3	**SO HELP ME GIRL** EPIC 77808	JOE DIFFIE
19	15	17	4	**FALL IN LOVE** BNA 64306	KENNY CHESNEY
20	23	19	4	**STAY FOREVER** MCG CURB 76929	HAL KETCHUM
21	17	11	4	**REFRIED DREAMS** CURB 76931	TIM MCGRAW
22	25	—	2	**SHOULD'VE ASKED HER FASTER** RCA 64280	TY ENGLAND
23	**RE-ENTRY**		3	**BUBBA HYDE** ARISTA 1-2787	DIAMOND RIO
24	16	21	4	**DON'T TAKE THE GIRL** CURB 76925	TIM MCGRAW
25	19	23	4	**YOU CAN SLEEP WHILE I DRIVE** MCA 55025	TRISHA YEARWOOD

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY ★★★★★★★★★★ CORNER™



by Wade Jessen

TRIPLE PLAY: Canadian newcomer **Shania Twain** scores three simultaneous No. 1 Billboard chart-toppers this week for her sophomore album "The Woman In Me" and the second single from that set, "Any Man Of Mine." Twain becomes the first country artist to accomplish that feat since Billboard began publishing the Top Country Singles Sales chart, where Twain's cassette single for "Any Man Of Mine" has held the No. 1 position for three consecutive weeks since that chart debuted on July 1, outselling this week's No. 2 title by more than 14,000 units.

At the same time, her album makes noise, bumping **Garth Brooks'** "The Hits" from the No. 1 slot on Top Country Albums. Meanwhile, Twain's current single also tops our airplay-driven Hot Country Singles & Tracks chart (2-1), ending **John Michael Montgomery's** three-week stay at No. 1 for the Atlantic track "Sold (The Grundy County Auction Incident)." **Kevin Herring,** Mercury's senior director of national promotion, says early believers at radio deserve much of the credit. Herring cites markets such as Seattle, Denver, Hartford, Conn., Minneapolis and Salt Lake City among Twain's initial airplay and sales strongholds.

HIGH FIVE: **Lorrie Morgan's** "Greatest Hits" (BNA) wins Grestest Gainer honors on Top Country Albums for an increase of more than 4,000 units over the previous week. Morgan's first best-of set remains in its debut position at No. 5 on Top Country Albums and moves 54-48 on The Billboard 200. Meanwhile, Country Music Hall of Fame member **Willie Nelson** takes the percentage-based Pacesetter trophy for the budget-priced "Super Hits" collection (Columbia). It shows an increase of more than 17% over the previous week. The Nelson title jumps 49-34 on Top Country Albums.

AIRBORNE: **Perfect Stranger** (Curb) marks another milestone in its almost overnight rise to popularity, as its debut single, "You Have The Right To Remain Silent," leads our Airpower honorees at No. 16 on Hot Country Singles & Tracks. Meanwhile, the Texas-based group's debut album and cassette single of the same name are No. 4 and No. 40, respectively, on Top Country Singles Sales and Top Country Albums. Other Airpower qualifiers: **Pam Tillis** (Arista) with "In Between Dances" (22-18) and **Jeff Carson** (MCG Curb) with "Not On Your Love" (26-21).

DODGING BULLETS: **Sawyer Brown** (Curb) takes the weekly Hot Shot Debut slot on Hot Country Singles & Tracks with "(This Thing Called) Wantin' And Havin' It All," appearing at No. 57. The accompanying video is one of 12 new clips in cable outlet CMT's Hot Shot rotation. Meanwhile, the group's prior single, "I Don't Believe In Goodbye," is awarded a bullet at No. 46 due to a slight increase in detections.

JUST SO YOU KNOW: Due to computer problems at Anderson Merchandisers and Best Buy, two key country accounts, data from their stores could not be used to compile this week's sales charts (see story, page 6). The weights of other similar accounts were adjusted to compensate for the missing data.

DECCA'S DARLING PART OF TRADITION

(Continued from page 25)

pressed with Darling's voice he asked for her number and surprised the newcomer by calling her up, inviting her to lunch and offering his help to get her career off the ground.

Brooks then started the ball rolling. His attorney introduced Darling to a manager, who introduced her to producer Michael Omartian, who took her to Wright. As a result, she landed the deal with Decca. Omartian and Wright co-produced her self-titled debut album, which is due Aug 15. The first single, "Jenny Come Back," was shipped to radio July 10.

"It was a group decision," Darling says of the first single. "The song is a lighthearted approach to saying something serious. It's about a girl that could have had anything, but she sold herself short and decided to chase someone else's dream."

Decca introduced her to radio last March during the Country Radio Seminar and has held a series of receptions in select markets to further acquaint Darling with radio and retail. She also performed June 29 for the National Record Mart convention in Laurel Mountain, Pa.

According to Dave Weigand, MCA VP of sales and marketing, Darling will do an in-store appearance Aug. 12 in her hometown, Baton Rouge. "Consumers will have a chance to pre-purchase her CD," he says. "They'll get the CD insert for Helen to sign, and then they can bring it back on the release date and receive the CD."

Other consumers also have a shot at getting an autographed copy of Darling's CD. "We took her to the pressing plant in Pickneyville, Ill.," Shipley-Biddy says of the original Decca pressing plant, which still displays one of Decca's old signs. "When her CD came off the line, she autographed the first 100 CD booklets. She came up with the idea because she wanted to reach her fans."

Darling is hoping radio will be receptive to her new release, but says she didn't make the album with radio in mind. "Radio is a moving target. There's no way to aim for it. By the time you pick the songs, cut them, and get it out, you've missed. So my goal was just to find songs that say what I want to say."

Weigand is enthusiastic about "Jenny Come Back" and says be feels even more strongly about the second single, "I Haven't Found It Yet." "We believe we have a major impact single," Weigand says of the latter, one of two cuts on the album co-written by Darling. Weigand says MCA plans to back up opportunities created by the first single and push the second one through consumer and co-op advertising. MCA also plans to have her music available at retail listening posts.

CARTER'S 'TREASON' NOTHING TO RUSH

(Continued from page 25)

seas, because she sells almost as much over there as here."

In fact, Carter is in the middle of a European promotional tour, which will last through mid-July. The video-friendly artist, who has hosted shows on both VH-1 and CMT Europe, is also finishing a series of four TNN specials titled "Carlene Carter: Circle Of Song." The first aired in May and examined her family and musical roots, featuring guests including June Carter Cash, Brenda Lee, Pam Tillis, and Kathy Mattea. The second airs in August and focuses on such singer/songwriters as Emmylou Harris, Guy Clark, Rodney Crowell, Albert Lee, and Hal Ketchum.

The remaining two episodes await taping and will air in the fall.

"She's been interested in providing something with a different look and feel for TNN, and this gets her back to her songwriting roots," says Mark Hartley of Carter's Fitzgerald-Hartley management company. "It's also a wonderful forum for presenting music off her new album. One thing we've also learned is that she has a tremendous amount of loyal friends out there."

This only serves to underscore Carter's unique appeal, Hunter feels.

"She's been out of the marketplace for 18 months, which is a lot of time for others to come in and take your place," he says. "But she's unique, a true artist, and in this day and age in hillbilly music, there isn't too much of that."

Also, Razor & Tie has just reissued "C'est C Bon," Carter's 1983 Columbia Records album.



Garth "Hits" The Walk Of Fame. Garth Brooks recently received a star on the legendary Hollywood Walk of Fame and became the first celebrity to preserve an object in the walkway when he buried the master of his greatest-hits collection, "The Hits," under his star. Brooks' star is located in front of the Capitol Records Tower. Pictured helping Brooks celebrate the honor, from left, are Terri Santisi, executive VP/GM of EMI Records Group North America; Brooks and his wife, Sandy; and Scott Hendricks, president/CEO of Capitol/Nashville.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

45 **AOALIOA** (Sixteen Stars, OMI/Dixie Stars, ASCAP) HL
64 **ALL THAT BEAVER WILL ALLOW** (Brace Springsteen, ASCAP)
5 **ABO STILL** (Starstruck Wnters Group, ASCAP/Starstruck Angel, OMI) HL
1 **ABY MAB OF MIDE** (Loon Echo, BMI/Zombe ASCAP) WBM
81 **BABY, BOW THAT I'VE FOUBO YOB** (BMG, ASCAP)
82 **BETTER TBIBBS TO DO** (Creat Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI)
58 **BIG OL' TROCK** (Songs Of PolyGram, BMI/Takeco, BMI)
14 **BOBBIE ABB MASOB** (Starstruck Writers Group, ASCAP/Mark O, ASCAP) BL
87 **CAIB'S BLOOD** (Almo, ASCAP/Magnasong, BMI/Red Quill, OMI) WBM
68 **DALLAS DAYS ABO FORT WORTB BIGHTS** (Cleb Zoo, BMI/Black Eyed Susan, BMI/Born Crow, BMI)
4 **DABBED IF I OON'T (DABGEO IF I DO)** (Sony Tree, BMI/Acuff-Bose, BMI) WOM/HL
52 **DON'T MABE ME FEEL AT HOME** (Starstruck Wnters Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) NL
41 **DON'T STOP** (Sony Tree, BMI/Creat Cumberland, OMI/Diamond Struck, BMI)
35 **DOWB IN TENNESSEE** (EMI April, ASCAP/Ides Of March, ASCAP) BL
20 **FALL IN LOVE** (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Bose, BMI) WBM/HL
80 **FEMALE BONDING** (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI)
40 **FIBO OBT WHAT'S BAPPEBIB'** (Glittarfisk, BMI/Music Corp Of Amanca, BMI) BL
24 **FIBISH WBAT WE STABTED** (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) BL/WBM
85 **FORGIVENESS** (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI) WBM
71 **FRIDAY BIGBT STAMPEDE** (Careers-OMG, BMI/Warner Chappell, ASCAP)
74 **GET OVER IT** (Careers-BMG, BMI/Breaker Maker, BMI/Be Mina, ASCAP) BL
42 **HALFWAY OOWB** (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)
51 **A BEART WITB 4 WBEEL OBIVE** (Yo Man, BMI)
10 **I OIDN'T BROW MY OWB STBEBGTB** (Maypop, BMI/Hmalsenih Bole, BMI/Beltarmica, BMI) WBM
48 **I OON'T BELIEVE IB GOOOBYE** (Travelin' Zoo, ASCAP/Savenik Son, ASCAP/Club Zoo, BMI) WBM
8 **I OOB'T EVED KNOW YOUB NAME** (WB, ASCAP) WBM
55 **IF I AIN'T GOT YOB** (Almo, ASCAP/WO, ASCAP/Dig Tractor, ASCAP) WBM
27 **IF I WERE YOB** (Soundbeam, OMI/Full Keel, ASCAP/Farranuff, ASCAP) WBM
66 **IF YOU'BE GOBBA WALK, I'M GOBBA CBAWL** (Songs Of PolyGram, OMI/HotDogGone, BMI/Button Willow, BMI) HL
59 **I LIKE THE SOBBO OF THAT** (Love This Town, ASCAP/David Aaron, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP)
22 **I'M IB LOVE WITB A CAPITAL B** (Almo, ASCAP/Sony Tree, BMI/Tenlee, BMI) WBM/HL
43 **I'M STILL DANCIN' WITH YOO** (Sony Tree, BMI) NL
18 **IB BETWEED DABCES** (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM
38 **I THIDB ABOOT IT ALL THE TIME** (New Gen, ASCAP/New Bayes, ASCAP/Irving, BMI) WBM
29 **I WABT MY GOODBYE BACK** (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
49 **JUST MY LOCD** (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) BL
25 **LEAO OB** (Acuff-Rosa, BMI/Maypop, BMI/Wildcountry, BMI) WBM
13 **A LITTLE BIT OF YOB** (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Babbit, ASCAP) WBM
70 **LOVE LIBE THIS** (Egypt Hollow, BMI/My Choy, BMI/Aresilla, BMI/CMI, BMI)
34 **MISSISSIPPI MOOD** (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL
73 **MY GIBL FRIDAY** (Stroudavarious, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM/BL
17 **MY BEABT WILL BEVER KBOW** (Calewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) BL
21 **BOT OB YOUB LOVE** (Stroudacaster, BMI/Oaby Mae, OMI/Warner-Tamerlane, BMI) WBM
37 **ONE EMOTION** (Blackened, OMI/Irving, BMI) WBM
69 **ORE** (Boma Al Last, BMI/Boca Grande, BMI/Just A Secretary, ASCAP/Copyright Management, ASCAP)
54 **PARTY ALL BIGBT** (Sheblee, BMI/Max Laffs, OMI)
8 **PARTY CBOWO** (N2O, ASCAP/American Romance, ASCAP)
23 **SBE AIN'T YOBB ORDINARY GIBL** (Suzi Joe, BMI/My Split, BMI)
53 **SBE CAB'T LOVE YOU** (Full Keel, ASCAP/Farranuff, ASCAP/Longitude, BMI/Farran Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI) WBM
31 **SBOULO'VE ASKED BED FASTED** (Little Gig Towe, BMI/American Made, OMI/Mighty Nice, BMI/Al Andersong, OMI) WBM
59 **SLOW ME OOWN** (Baclasa, BMI/Magnasong, BMI/Sneaky Sneka, BMI/Welbeck, ASCAP/EMI April, ASCAP) BL
2 **SOLO (THE GBUBOY COUNTY AOCTION IBCIDENT)** (Ot, ASCAP/Robroy West, BMI) WBM
32 **SOMEOBE ELSE'S STAB** (Acuff-Rosa, BMI/Mila, ASCAP) WBM
44 **SOMETIMES I FORGET** Ossy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Homa, ASCAP)
83 **SOOTBEBB GBACE** (Squera West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/BL
33 **SUMMER'S COMIB'** (Bleckened, OMI/Irving, BMI) WBM
75 **SWINGIN' OB MY BABY'S CHAIB** (Mike Curb, BMI/Congregation, SESAC/Letterip, ASCAP)
11 **TELL ME I WAS DREAMING** (Post Oak, BMI/Brass Crab, BMI) BL
26 **TEXAS TOBBACO** (Sony Tree, BMI) NL
30 **THAT AIB'T MY TBUCB** (Creat Cumberland, BMI/Diamond Struck, OMI/Sony Tree, OMI) WOM/HL
8 **TBAT'S JUST ABOOT BIGHT** (Warner-Tamerlane, BMI) WBM
7 **TOET'BE PLAYIB' OUB SOBG** (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Croup, ASCAP/Mark O, ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL
15 **TBIS IS ME MISSING YOO** (Medwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Basaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
57 **(TBIS TBIDG CALLED) WABTIN' ABO HAVIN' IT ALL** (WB, ASCAP/Samosomian, ASCAP/Avalon Way, ASCAP)
47 **TWBEE WOBOS, TWO HEABTS, ONE NIGHT** (Music Corp Of America, BMI/Mark Collie, BMI/Bousenotes, OMI) HL
15 **WALKING TO JERUSALEM** (Sony Tree, BMI/Katy'n Bambow, BMI/Starstruck Writers Group, ASCAP/Mark O, ASCAP) HL
72 **WBAT OO YOO WANT WITH BIS LOVE** (New Court, BMI/Law Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI) BL
28 **WBEB ABO WBEBE** (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WOM
48 **WHY WALK WBEB YOU CAB FLY** (Why Walk, ASCAP)
36 **YOB AIN'T MBCH FBN** (Songs Of PolyGram, BMI/Tokeco, BMI) BL
3 **YOB BETTER THINK TWICE** (Benefit, BMI/Longitude, BMI) WBM
50 **YOB CAB SLEEP WHILE I OBIVE** (Almo, ASCAP/MLE, ASCAP) WBM
38 **YOU DON'T EVEN KNOW WHO I AM** (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) BL
16 **YOB HAVE THE BIGBT TO BEMAIB SILENT** (Co-Heart, BMI)
12 **YOO'BE GOBBA MISS ME WBEB I'M GOBE** (Sony Tree, BMI/Buffalo Prairie, OMI/Showbilly, OMI/Doe Cook, BMI) BL

In the SPIRIT



by Lisa Collins

THE QUEEN IS BACK: "There's something about a live audience," declares **Shirley Caesar**, who as the official "queen of gospel" should know. "You can see how the folks are being blessed. When I am secluded in a studio, I have to make my own church, but with live audiences I am really inspired to belt it out, and I think I'm most effective when I'm able to let go and let God."

That's a good part of the reason she says her previous live albums have been so successful (with "Live In Chicago" ranking as her biggest seller to date). It is also why her latest effort, "Shirley Caesar Live—He Will Come," recorded live at the Greater Bibleway Miracle Temple Worldwide Church in Atlanta and slated for release Thursday (20), is expected to generate big sales. Already, **Chuck Myricks**, who heads up the gospel division at Word Records, reports that his staff has fielded an overwhelming number of inquiries and preorders.

The album's release will coincide with the 23rd annual convention of the Shirley Caesar Evangelistic Crusade, Sunday (16)-Saturday (22) at the North Raleigh (N.C.) Hilton. Featured speakers include some of the nation's top evangelists as well as top name gospel artists, including **Hezekiah Walker** and **Dottie Peoples**. Like Caesar's work, the event is a blend of ministry and gospel.

"It's becoming more popular to mix the two. It's one of the exciting new trends, especially for some of the singing preachers like me," says Caesar, who pastors the Mt. Calvary Holy Church in Raleigh.

She's also enthusiastic about the growing frequency of television opportunities for gospel artists. Caesar is preparing to do a series of gospel-oriented TV shows for CGI Records, while getting national coverage from a recently taped MCI commercial. But what most excites her these days is the exploding popularity of some upcoming gospel artists—namely **Kirk Franklin**.

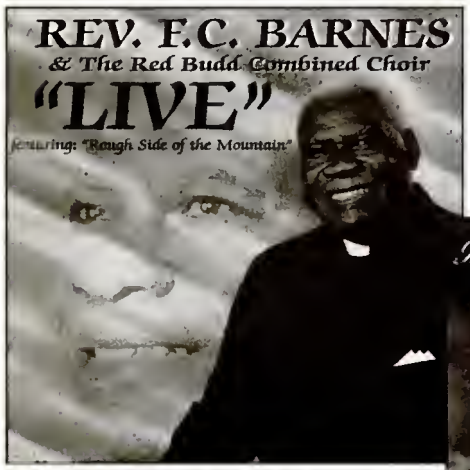
"I believe his song 'Why We Sing' is the song of the decade," Caesar says. "It's clear to me that God is using gospel to grab the hearts of the people. There's no need for anybody to fear Kirk Franklin's success and where it will take him or the music. Gospel is becoming big business. I hope they play 'Why We Sing' in a nightclub, everywhere they can play it."

Just where does the "queen of gospel" fit in? "I call myself in the 'B' club," she says. "I'll be here when they come, and I'll be here when they go. While Kirk Franklin is fighting out front, I'll hold up the rear."

Meanwhile, **Donald Lawrence**, the innovative director of the **Tri-City Singers**, is another artist following the growing trend of mixing ministry with gospel. This, in part, to tap the bountiful church market. In conjunction with the prerelease campaign for their latest release, "Bible Stories," Crystal Rose Records (distributed by Sparrow) teamed with the manufacturers of "The African-American Heritage Bible" for radio giveaways, contests, and cross-market endorsements, before officially bowing late last month with a half-hour special on BET's "Video Gospel," hosted by **Bobby Jones**.

The campaign paid off with a No. 4 debut earlier this month on the Top Gospel Albums chart and a No. 14 entry on the Top Contemporary Christian chart. The North Carolina-based Tri-City Singers are in the midst of an extended touring schedule in support of their sophomore effort, which spotlights familiar Bible characters like Joh and is also available in full concert video.

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Billboard. FOR WEEK ENDING JULY 22, 1995

Top Gospel Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ No. 1 ★★	
1	1	105	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2119 31 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	3	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
3	3	2	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS
4	4	23	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
(5)	NEW▶		YOLANDA ADAMS TRIBUTE 359	MORE THAN A MELODY
6	5	6	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
(7)	9	85	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
8	8	3	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
9	7	7	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
(10)	12	57	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
11	10	39	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
13	8	61	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
13	16	23	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
14	11	113	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
(15)	18	109	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
(16)	RE-ENTRY		THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
13	16	55	SOUNDS OF BLACKNESS PERSPECTIVE 549 006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
18	18	85	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
13	16	16	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
20	22	7	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
21	20	41	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
(22)	32	18	ANOINTED WORD 67051/EPIC	THE CALL
23	23	33	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
24	24	29	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
(25)	38	59	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
(26)	NEW▶		BEN TANKARD TRIBUTE 33201	PLAY ME IN YOUR KEY
(27)	38	20	GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
(28)	16	16	INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
29	17	10	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019	HALLELUJAH
30	28	18	THE ANOINTED PACE SISTERS SAVOY 14822	MY PURPOSE
31	21	14	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNOER THE BLOOD
32	15	62	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
33	37	47	JOHN P. KEE VERITY 43009	COLORBLIND
34	35	34	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
(35)	RE-ENTRY		NORTH CAROLINA MASS CHOIR CGI 1141	HE'S ALL THAT
36	27	35	TRAMAINE HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
37	29	35	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND	GOO IS IN CONTROL
38	30	17	VARIOUS ARTISTS MOTOWN 30400	MOTOWN COMES HOME
(39)	RE-ENTRY		TAKE 6 ● WARNER ALLIANCE 4150	JOIN THE BAND
40	26	7	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications.

TEDDY TELLS WHAT HE WANTS

(Continued from page 17)

12 tracks and cites Sam Cooke, Marvin Gaye, Al Green, Otis Redding, and Jackie Wilson as artistic influences. He says that "Soul"—which is due in October—is a traditionally styled R&B album with story-driven lyrics.

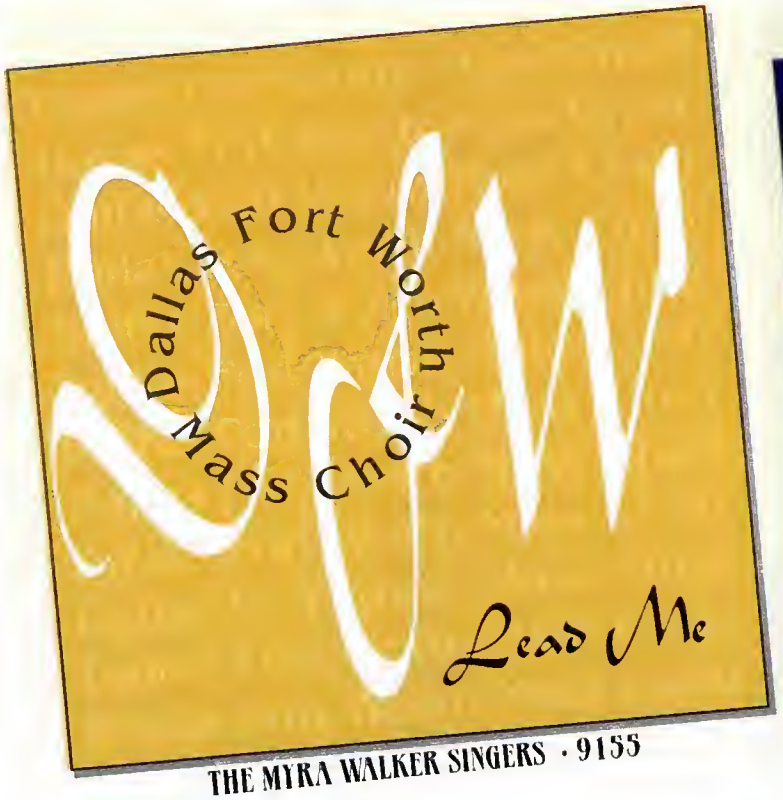
"I write songs about realistic things that could happen to you where you live—not just hot topics of the minute," says Teddy. "How can somebody livin' in Boston understand what's happening on Crenshaw [Boulevard] in L.A.?"

The producers on the album are Bishop "Stick" Burrell, David Knight, and Ian Boxhill and Jean Bellefuielle.

Among the tracks on "Soul" is the saucy "Ain't No Fun," which features the group H-Town. Also included is a slowed down, dancehall-tinged cover of Michael Jackson's hit "Rock With You."

Teddy included the Jackson track as sort of a tribute. "I always liked music, but when I first heard Michael's 'Dancing Machine,' I knew I wanted to become a recording artist," he says.

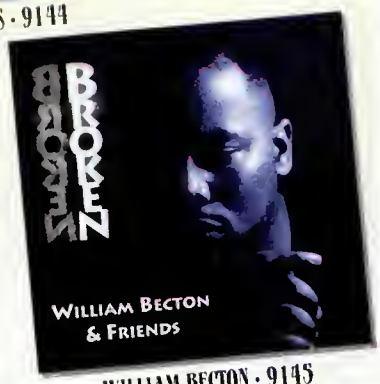
In the Spirit



THE MYRA WALKER SINGERS · 9155



SLIM & THE SUPREME ANGELS · 9144



WILLIAM BECTON · 9145



MIGHTY CLOUDS OF JOY · 9147



SALT OF THE EARTH · 9129



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THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

WEEK THIS	WEEK LAST	WEEKS ON	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	68	**SELENA** EMI LATIN 21882/EMI 13 weeks at No. 1	AMOR PROHIBIDO
2	2	15	**GIPSY KINGS** NONESUCH 79376/WEA	THE BEST OF GIPSY KINGS
			★★★ Greatest Gainer ★★★	
3	2	2	**JULIO IGLESIAS** SONY 81504	LA CARRETERA
4	3	20	**SELENA** EMI LATIN 33907	12 SUPER ÉXITOS
5	9	2	**JERRY RIVERA** SONY 81593	MAGIA
6	6	61	**SELENA** EMI LATIN 42635	ENTRE A MI MUNDO
7	6	6	**MARC ANTHONY** SONO LATINO 81582/SONY	TODO A SU TIEMPO
8	6	46	**LUIS MIGUEL** WEA LATINA 97234	SEGUNDO ROMANCE
9	6	46	**SELENA** EMI LATIN 42270	LIVE!
10	13	19	**SELENA Y GRACIELA BELTRAN** EMI LATIN 32639	LAS REINAS DEL PUEBLO
11	10	2	**ALBITA** CRESCENT MOONLITE 66196/SONY	NO SE PARECE A NADA
12	38	107	**GLORIA ESTEFAN** ▲ EPIC 53007/SONY	MI TIERRA
13	17	3	**VARIOUS ARTISTS** HOOVEN 3209	CUMBIA TRISTE
14	19	11	**MANÁ** WEA LATINA 96707	CUANDO LOS ANGELES LLORAN
15	20	107	**LUIS MIGUEL** ▲ WEA LATINA 75605	ROMANCE
16	11	16	**VARIOUS ARTISTS** HOOVEN 3182	MERENGUE EN LA CALLE 8 '95
17	23	16	**THE BARRIO BOYZZ** SBK 32492/EMI LATIN	UNA VEZ MÁS
18	22	81	**INDIA** SONO LATINO 81373/SONY	DICEN QUE SOY
19	11	19	**LA MAFIA** SONY 81150	ÉXITOS EN VIVO
20	15	16	**GRACIELA BELTRAN** EMI LATIN 29343	TESORO
21	11	11	**LOS TIGRES DEL NORTE** FONOVISA 6030	EL EJEMPLO
22	24	4	**LOS DEL RIO** AVIOLA 1057D/IMG	A MI ME GUSTA
			★★★ Hot Shot Debut ★★★	
23	NEW▶	1	**JUAN LUIS GUERRA** 440 440059 27413/BMG	GRANDES ÉXITOS
24	18	9	**M. A. SOLIS Y LOS BUKIS** FONOVISA 0021	POR AMOR A MI PUEBLO
25	25	19	**SOUNDTRACK** EASTWEST 61749/EEG	MY FAMILY
26	36	62	**CARLOS VIVES** POLYGRAM LATINO 518 858	CLÁSICOS DE LA PROVINCIA
27	36	17	**EL GENERAL** RCA 2109/BMG	ES MUNDIAL
28	19	7	**VICENTE FERNANDEZ** SONY 51565	AUNQUE ME DUELA EL ALMA
29	33	107	**SOUNDTRACK** ELEKTRA 9624-2/EEG	THE MAMBO KINGS
30	31	107	**MANÁ** WEA LATINA 90101	DONDE JUGARÁN LOS NIÑOS
31	41	9	**LAURA PAUSINI** WEA LATINA 96151	LAURA PAUSINI
32	32	13	**REY RUIZ** SONY 81545	EN CUERPO Y ALMA
33	40	107	**GIPSY KINGS** ▲ ELEKTRA 60845/EEG	GIPSY KINGS
34	27	20	**PEDRO FERNANDEZ** POLYGRAM LATINO 527 175	MI FORMA DE SENTIR
35	33	107	**LINDA RONSTADT** ▲ ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
36	25	22	**BRONCO** FONOVISA 6029	ROMPIENDO BARRERAS
37	39	9	**VARIOUS ARTISTS** WAR 11555/SONY	MERENGUE MIX 2
38	48	87	**GIPSY KINGS** ELEKTRA MUSICIAN 61899/EEG	LOVE & LIBERTE
39	42	36	**OLGA TAÑON** WEA LATINA 97051	SIENTE EL AMOR
40	NEW▶	1	**MARTA SANCHEZ** POLYGRAM LATINO 527 140	MI MUNDO
41	RE-ENTRY		**PLACIDO DOMINGO** AMDEL 552/SEMI LATIN	DE MI ALMA LATINA
42	RE-ENTRY		**JULIO IGLESIAS** ▲ SONY 30140	JULIO
43	35	32	**EMILIO** EMI LATIN 29115	SOUNDLIFE
44	NEW▶	1	**VARIOUS ARTISTS** AVIOLA 2153/IMG	MACARENA MIX
45	48	10	**ROCIO DURCAL** AVIOLA 2722B/IMG	HAY AMORES Y AMORES
46	RE-ENTRY		**MANÁ** WEA LATINA 96722	EN VIVO
47	RE-ENTRY		**RAUL DI BLASIO** AVIOLA 2023S/BMG	PIANO DE AMERICA 2
48	37	14	**LITTLE JOE** TEJANO 4306/FONOVISA	REUNION '95
49	34	83	**LA DIFERENZIA** ARISTA-TEXAS 18736/RMG	LA DIFERENZIA
50	45	9	**ALEJANDRO FERNANDEZ** SONY 81564	QUE SEAS MUY FELIZ

POP

1 **GIPSY KINGS** NONESUCH/WEA
THE BEST OF GIPSY KINGS
2 **JULIO IGLESIAS** SONY
LA CARRETERA
3 **LUIS MIGUEL** WEA LATINA
SEGUNDO ROMANCE
4 **MANÁ** WEA LATINA/CUANDO
LOS ANGELES LLORAN
5 **LOS DEL RIO** AVIOLA/IMG
ROMANCE
6 **THE BARRIO BOYZZ** SBK/EMI
LATIN/UNA VEZ MAS
7 **LOS DEL RIO** AVIOLA/IMG
A MI ME GUSTA
8 **M. A. SOLIS Y LOS BUKIS** FONOVISA/POR AMOR A MI PUEBLO
9 **CARLOS VIVES** POLYGRAM LATINO/CLASICOS DE LA PROVINCIA
10 **MARC ANTHONY** SONO LATINO/SONY/TODO A SU TIEMPO
11 **LAURA PAUSINI** WEA LATINA/LAURA PAUSINI
12 **GIPSY KINGS** ELEKTRA/EEG/GIPSY KINGS
13 **GIPSY KINGS** ELEKTRA MUSICIAN/EEG/LOVE & LIBERTE
14 **MARTA SANCHEZ** POLYGRAM LATINO/MI MUNDO
15 **PLACIDO DOMINGO** AMDEL/EMI LATIN/DE MI ALMA LATINA

TROPICAL/SALSA

1 **JERRY RIVERA** SONY/MAGIA
2 **MARC ANTHONY** SONO LATINO/SONY/TODO A SU TIEMPO
3 **ALBITA** CRESCENT MOONLITE/SONY/NO SE PARECE A NADA
4 **GLORIA ESTEFAN** EPIC/SONY/MI TIERRA
5 **VARIOUS ARTISTS** HOOVEN/MERENGUE EN LA CALLE 8 '95
6 **INDIA** SONO LATINO/SONY/DICEN QUE SOY
7 **JUAN LUIS GUERRA 440** 440/BMG/GRANDES ÉXITOS
8 **EL GENERAL** RCA/BMG/ES MUNDIAL
9 **SOUNDTRACK** ELEKTRA/EEG/THE MAMBO KINGS
10 **THE BARRIO BOYZZ** SBK/EMI LATIN/UNA VEZ MÁS
11 **VARIOUS ARTISTS** MAXSONY/MERENGUE MIX 2
12 **OLGA TAÑON** WEA LATINA/SIENTE EL AMOR
13 **VARIOUS ARTISTS** HOOVEN/SALSA EN LA CALLE 8 '95
14 **VARIOUS ARTISTS** FANIA/MAMBO MANIA
15 **EL GRAN COMBO** RHINO/EL GRAN COMBO MARAVILLOSO/THE BEST OF PEREZ PRADO

REGIONAL MEXICAN

1 **SELENA** EMI LATIN/AMOR PROHIBIDO
2 **SELENA** EMI LATIN/12 SUPER ÉXITOS
3 **SELENA** EMI LATIN/ENTRE A MI MUNDO
4 **SELENA** EMI LATIN/LIVE!
5 **SELENA Y GRACIELA BELTRAN** EMI LATIN/LAS REINAS DEL PUEBLO
6 **VARIOUS ARTISTS** HOOVEN/CUMBIA TRISTE
7 **LOS TIGRES DEL NORTE** FONOVISA/EL EJEMPLO
8 **GRACIELA BELTRAN** EMI LATIN/TESORO
9 **LOS TIGRES DEL NORTE** FONOVISA/EL EJEMPLO
10 **SOY PASTRIZ** EASTWEST/EEG/SOY PASTRIZ
11 **VICENTE FERNANDEZ** SONY/AUNQUE ME DUELA EL ALMA
12 **PEDRO FERNANDEZ** POLYGRAM LATINO/MI FORMA DE SENTIR
13 **LINDA RONSTADT** ELEKTRA/EEG/CANCIONES DE MI PADRE
14 **BRONCO** FONOVISA/ROMPIENDO BARRERAS
15 **EMILIO** EMI LATIN/SOUNDLIFE

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Crested Gainer shows chart's largest unit increase. ■■ indicates best and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Latin Notas



by John Lannert

"JUANGA" IS ONE-DERFUL: Last week, Ariola/BMG megastar **Juan Gabriel** achieved the unthinkable when his doleful recount of forsaken affection "El Palo" made its bow atop the Hot Latin Tracks. "El Palo," whose galloping *son michoacano* musical arrangement belies its lyrical sadness, is the first title to debut at No. 1 on the Hot Latin Tracks since the chart was reinstated in 1988.

Moreover, "El Palo" is the first chart-topping song for Mexico's biggest solo star and his label since last year, when "Juanga" scaled the Hot Latin Tracks with "Pero Que Necesidad." Alas, fame is fleeting on the ever-fluid Hot Latin Tracks. This week, **Selena's** "Tú Sólo Tú" (EMI Latin) dislodges "El Palo" from the top of the chart. "El Palo" is taken from Gabriel's latest album, "El México Que Se Nos Fué" (The Mexico That Left Us), which is due out Tuesday (18).

As suggested by its title, "El México" contains a nostalgic undercurrent driven by climactic parables of personal betrayal and occasional tales of ethnic self-esteem. "Canción 187," for instance, is a wryly witty yarn that tweaks California's Proposition 187 while recounting the story of a Mexican immigrant who travels throughout the U.S., only to discover he was better off in his hometown in Mexico.

And when Juan Gabriel discharges his entrails wailing these narratives over an assortment of time-honored Mexican genres, such as son, norteña, huapango, and ranchera, it becomes plainly evident that he is grasping for the last straws of an era when Mexico was not auctioning its material and spiritual belongings to the highest bidder.



EMI Mexico Adda DLV. EMI Music Mexico recently acquired Discos Larga Vida, based in Monterrey, Mexico. Shown at the signing ceremony in front row, from left, are Mario Ruiz, president, EMI Music Mexico and Basilio Villarreal, founder of DLV. Shown in back row, from left, are Alejandro Paolini, technology and information director, EMI; Marcelo Ripoll, finance director, EMI; Rafael Gorostieta, marketing director, EMI; Francisco del Campo, sales director, EMI; and José Pérez, operations director, EMI.

"El México" probably would have been the ideal comeback album for Gabriel. Nevertheless, this entertaining record boasts a cornucopia of hits that will keep Juan Gabriel entrenched near the top of the Billboard Latin 50 for many months to come.

AND SELENA ROLLS ON: With Selena's Spanish/English set, "Dreaming Of You," slated to be dropped on

(Continued on next page)

JUAN GABRIEL

EL MEXICO QUE SE NOS FUE



The greatest composer and singer of our times, the magnificent Juan Gabriel, now presents his most recent production of Mexican music that includes Huapangos, Sones, and Mariachi. The album contains 10 original recordings all written by Juan Gabriel with musical arrangements by Rigo Gomez Cova and the participation of the Mariachi De Mi Tierra.

Juan Gabriel has been nominated and won a multitude of awards including "The Grammy" and carries a roster of numerous double platinum and gold records. On July 18, 1995, musical history will be made with the debut of his much awaited production of Mexican music with a style that only Juan Gabriel can create.

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RCA Victor Woos Women With 'Romeo And Juliet'

Classical KEEPING SCORE



by Heidi Waleson

SURRENDER TO THE PASSION: There are about 90 versions of Tchalkovsky's "Romeo And Juliet" Overture-Fantasy on the market, so how do you make yet another one stand out in the crowd? RCA Victor Red Seal decided on a novel form of niche marketing for the new **Leonard Slatkin/St. Louis Symphony Orchestra** version: It's pitching it to a demo that **Carlos Alicea**, product manager for BMG Classics, calls "women who revel in the romance novel and are torn by their favorite soap operas. This is a large population with lots of purchasing power—look at the number of romance novels that are sold." Presumably, these romantic consumers can just skip over the decidedly unromantic "1812 Overture," which is also on the disc; Tchaikovsky's Symphony No. 2 is also part of the package.

BMG first tried the eroticism angle with last fall's St. Louis Symphony release. The sultry black-and-white cover girl on **Orff's** "Carmina Burana" showed lots of cleavage, and a big cable TV campaign invited buyers to "experience the pagan pageantry and fierce sensuality" of "Carmina Burana." That title peaked at No. 6 on the Top Classical Albums chart and has sold 26,000 copies as of July 5, according to SoundScan. Since BMG is taking aim at women this time, the album art, which was designed to mimic a romance novel cover, features a mostly naked *male*—a sulky-looking hunk wearing a strategically positioned sheet and an adoring female draped over his shoulder.

The plan goes beyond image, however. BMG Classics has teamed up with fellow Bertlesmann company Bantam Books, publisher of romances, for a co-promotion tied to the September publication of **Bettina Krahn's** new romance, "The Perfect Mistress." Its centerpiece is a sweepstakes whose grand prize is a one-week trip for two to Verona, Italy (the setting of "Romeo And Juliet"). The sweepstakes will be advertised at two levels of retail: in 400 Coconuts and Trans World Entertainment stores around the country and in 10,000 bookstores, supermarkets, and drugstores that stock romances. Two thousand special stands that hold both the CD and the book will be distributed to key bookstores—Barnes and Noble has 500 of them.

The first printing of "The Perfect Mistress" (300,000 copies) will carry a cover tagline inviting readers to look at the inside back cover for the sweepstakes offer; that page will have an advertisement for the CD (with the album cover pictured) as well as the sweepstakes details. (Additional prizes include a CD player plus five different BMG versions of "Romeo And Juliet," as well as autographed and unautographed copies of the CD and the book.)

The CD hits stores on Tuesday (18), giving BMG a chance to build advance awareness before the book comes out. Print ads in five soap opera magazines with a combined national circulation of 400,000 will include a teaser for the sweepstakes, and cable television spots will be concentrated in markets where "Carmina Burana" did well. Press mailings have gone to bridal magazines, where they have met with "a good response," according to BMG Classics publicity director **Melanne Mueller**.

Will BMG take the romance strategy beyond this release? "The romantic consumer is an untapped market," enthuses Alicea. "This is not a one-time thing." However, **Andre Becker**, the mastermind of the campaign, was fired from his joh as U.S. marketing director for BMG Classics just a few weeks ago, so who knows? Label head **Günther Hensler** was traveling in Europe and unavailable for comment about any changes in marketing strategy.

NEW KID ON THE BLOCK: **André Previn** is going exclusive with Deutsche Grammophon. He will be wearing all his hats on upcoming lahel recordings: conductor, composer, and pianist, hoth of classical music and jazz. First out of the box is this month's **Shostakovich Symphony No. 8**, with **Previn conducting the London Symphony Orchestra**; next month, he headlines DG's first-ever jazz release, "Showboat," for which he teams up with guitarist **Mundell Lowe**, bassist **Ray Brown**, and drummer **Grady Tate** for Previn's own arrangements of songs from the **Jerome Kern** show, plus original Previn tunes based on its music.

Future plans include recordings with **the Vienna Philharmonic, the Staatskapelle Dresden**, and the London Symphony, as well as **Korngold's** opera "Die Tote Stadt," and the world premiere recording of Previn's "Honey And Rue" with **the Orchestra of St. Luke's** and soprano **Kathleen Battle**.

LATIN NOTAS

(Continued from preceding page)

Tuesday (18), her misty-eyed mariachi take of the classic "Tú Sólo Tú" assumes the No. 1 slot on the Hot Latin Tracks. "Tú Sólo Tú" is Selena's seventh chart-topping single. The renowned **Mariachi Sol de México,** directed by the song's producer, **José Hernández,** provided the shimmering vocal and instrumental support.

What's more, when Selena's English-language smash "I Could Fall In Love" reached No. 2 on July 8, the seductive romantic confessional became the highest-charting English-language single to enter the Hot Latin Tracks. "I Could Fall In Love" moves 4-3 with a bullet this week. "I Could Fall In Love" was written and produced by the much sought-after songsmith/producer **Keith Thomas.**

A final note regarding unprecedented chart fests achieved by Selena: The Tejana megastar is the first recording artist to place both a Spanish- and English-language title in the top 10 of the Hot Latin Tracks.

RODVEN HOOKS SANTIAGO: **Eddie Santiago** has inked a recording deal with Rodven, the label for which the Puerto Rican native recorded in the late '80s, when he was one of the leading purveyors of the so-called "romantic salsa" wave. Santiago was most recently signed to EMI Latin.

GETTING CAUGHT UP: Manny/WEA Latina Tejano act **Culturas,** whose third album is due out in September, kicked off a nine-date mini-tour in Texas June 30 at the Border-fest in Laredo . . . Culturas' labelmate **Raúl Alberto** is currently on tour in Mexico in support of his latest album, "El Rulis." The actor/singer will star in a new telenovela "Lazos De Amor" opposite Melody/Fonovisa chanteuse **Lucero** . . . Musart/Balboa's standout singer/songwriter **Joan Sebastian** is set to headline the Latin bill of Marlboro's "Rock & Soul And A Grand Fiesta" concert July 23 at the San Diego Naval Base. Rounding out the lineup are **La Sonora Dinamita** (Fuentes/Vedisco), **Graciela Beltrán** (EMI Latin), and **Jorge Luis Cabrera** (Musart/Balboa). Cárdenas, Fernández & Associates is promoting the show . . . RMM president **Ralph Mercado** has opened a club called the Latin Quarter in New York. Dubbing the 1,000-seat facility a "music complex" that will contain a lounge and cabaret, Mercado hopes to use the venue as a proving ground for upstart talent.



Rose, Charcoal . . . And Platinum. EMI Odeon Brasil recording artist Marisa Monta receives a platinum disc for her latest album, "Rosa And Charcoal," which has sold more than 350,000 units. The award was presented recently after one of her concerts in São Paulo, where she played to sellout crowds for five weeks. Shown, from left, are João Augusto, VP A&R, EMI; Monte; Jo Govaerts, managing director, EMI; and Leonardo Metto, Monte's manager.

ARGENTINA NOTAS: With winter approaching, the concert scene in that country is starting to heat up. Buenos

(Continued on next page)

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LATIN TRACKS A-Z

- **8** TITLE (Publisher – Licensing Drg.) Sheet Music Dist.
- **AGUA DULCE, AGUA SALA** (PSO Ltd., ASCAP/Foreign Imported, BMI/NMB, ASCAP)
- **28** AUN PIENSO EN TI (WEA Latina, ASCAP)
- **12** AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
- **40** COMO LA LUNA (BMG Songs, ASCAP)
- **27** CORAZON DE ANGEL (Copyright Control)
- **35** CUMBIA TRISTE (Uni Musica, ASCAP)
- **34** DAME OTRA OPORTUNIDAD (De Luna, BMI)
- **16** OIME LA VERDAD (SUCH A MYSTERY) (Copyright Control)
- **10** EL EJEMPLO (Tigres Del Norte, BMI)
- **38** EL GATO DE CHIHUAHUA (Garmex, BMI)
- **2** EL PALO (BMG Songs, ASCAP)
- **22** EL PASO DEL CANGURO (ASCAP)
- **36** ESA MUJER (Vander, ASCAP)
- **19** ESTAREMOS JUNTOS (Insignia, ASCAP/Mundo Nuevo, SESAC/Famous, ASCAP)
- **37** FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
- **18** GATA SIN LUNA (Don Cat, ASCAP)
- **32** GENTE (Copyright Control)
- **3** I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
- **24** LA ESTRELLA (BMG Songs, ASCAP)
- **26** LUNA DE PLATA (MY ONE AND ONLY) (Krismik, ASCAP/Singing Palms, BMI)
- **20** MAGIA (Emoa, ASCAP)
- **5** NADIE (Mariola, ASCAP/Larmaga, ASCAP/Warner Chappell, ASCAP)
- **25** NO HACE FALTA MAS QUE DOS (Copyright Control)
- **13** NO HA PARADO DE LLOVER (Copyright Control)
- **21** NO ME OEJES (Famous, ASCAP/Insignia, ASCAP)
- **9** OJOS QUE HAN LLORADO (El Conquistador, BMI)
- **14** PARA ESTAR CONTIGO (Livi Music, ASCAP/JKMC, ASCAP)
- **17** PARECE QUE NO (Copyright Control)
- **7** PRESUMIDAS S.A. (Vander, ASCAP)
- **15** QUIEN SOY YO SIN ELLA (QUEM SOU EU SEM ELA) (Peer Music Ltd., BMI)
- **31** QUIERO QUE ME VUELVAS A QUERER (Striking, BMI)
- **29** SIN TI (Foreign Imported, BMI)
- **23** SI TE VAS (Copyright Control)
- **39** SI YA NO TE VUELVO A VER (Mas Latin, SESAC)
- **8** TAL PARA CUAL (De Luna, BMI)
- **11** TE CONOZCO BIEN (EMOA, ASCAP)
- **1** TU SOLO TU (Peer Int'l., BMI)
- **4** UNA MUJER COMO TU (Mas Latin, SESAC)
- **30** VESTIDA DE BLANCO (Livi Music, ASCAP)
- **33** YA (Golden Sands, ASCAP)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE / PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	3	—	2	SELENA EMI LATIN 1 week at No. 1	TU SOLO TU J.HERNANDEZ (F.VALDEZ LEAD)
2	1	—	2	JUAN GABRIEL ARIOLA/BMG	EL PALO JUAN GABRIEL (JUAN GABRIEL)
3	4	2	4	SELENA EMI LATIN	I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
4	2	1	11	M. A. SOLIS Y LOS BUKIS FONOVISA	UNA MUJER COMO TU M.A.SOLIS (M.A.SOLIS)
5	5	3	9	LA MAFIA SONY	◆ NAOIE M.LICHTENBERGER JR. (A.LABRINAGA)
6	7	8	3	BRONCO FONOVISA	OJOS QUE HAN LLORAOO BRONCO (J.G.ESPARZA)
7	6	4	7	BANOA ZETA FONOVISA	PRESUMIDAS S.A. ZE LUIS (ZE LUIS)
8	11	10	3	JULIO IGLESIAS SONY	AGUA OULCE, AGUA SALA R.ARCUSA (DONATO,ESTEFANO,BATT)
9	10	7	5	TIRANOS OEL NORTE FONOVISA	TAL PARA CUAL J.MARTINEZ PARA (L.PEREZ)
10	8	6	5	LOS TIGRES OEL NORTE FONOVISA	EL EJEMPLO T.N. INC. (T.BELLO)
11	12	13	8	MARC ANTHONY SOHO LATINO/SONY	TE CONOZCO BIEN S.GEORGE (O.ALFANNO)
12	9	5	10	VICENTE FERNANOEZ SONY	AUNQUE ME OUELA EL ALMA P.RAMIREZ (J.SEBASTIAN)
				★★★ AIRPOWER ★★★	
13	27	34	3	MANA WEA LATINA	NO HA PARAOO OE LLOVER FHER,A.GONZALES (FHER,A.GONZALES)
				★★★ AIRPOWER ★★★	
14	18	26	3	LIBERACION FONOVISA	PARA ESTAR CONTIGO D.CHAVEZ MORENO (R.LIVI,R.PEREZ)
15	13	20	4	LOS FUGITIVOS RODVEN	QUIEN SOY YO SIN ELLA P.MOTTA (Z.DI CAMARGO)
				★★★ AIRPOWER ★★★	
16	25	39	3	MARTA SANCHEZ POLYGRAM LATINO	◆ OIME LA VEROAO C.DE WALDEN,M.DI CARLO (C.DE WALDEN, M.DI CARLO, M.HARRIS)
17	14	9	8	INTOCABLE EMI LATIN	PARECE QUE NO J.L.AYALA (F.AYALA)
				★★★ AIRPOWER ★★★	
18	32	—	2	EDNITA NAZARIO EMI LATIN	GATA SIN LUNA K.C.PORTER,E.NAZARIO (L.A.MARQUEZ)
19	17	16	5	MILLIE EMI LATIN	◆ ESTAREMOS JUNTOS K.C.PORTER (K.C.PORTER,M.FLORES)
20	29	30	7	JERRY RIVERA SONY	MAGIA C.SOTTO (O.ALFANNO)
21	16	40	3	THE BARRIO BOYZZ SBK/EMI LATIN	◆ NO ME OEJES K.C.PORTER (M.FLORES)
22	21	12	8	FITO OLIVARES FONOVISA	EL PASO OEL CANGURO F.OLIVARES (R.OLIVARES)
23	22	25	3	PEORO FERNANOEZ POLYGRAM LATINO	SI TE VAS M.SOMONTE (P.FERNANDEZ)
24	30	24	5	ROSARIO SOUSONY	◆ LA ESTRELLA A.SORIANO,F.ILLAN (A.FLORES)
25	RE-ENTRY		6	MYRIAM HERNANDEZ WEA LATINA	◆ NO HACE FALTA MAS QUE DOS H.GARCIA,M.HERNANDEZ (M.HERNANDEZ,J.C.DUQUE)
26	28	28	6	KIARA RODVEN	◆ LUNA OE PLATA C.DE WALDEN,M.DI CARLO (S.SINGER,L.C.COHEN,A.HIDDING)
27	26	23	4	LOS MIER FONOVISA	CORAZON OE ANGEL LOS MIER (J.MARIA LOBO)
28	40	—	2	OLGA TANON WEA LATINA	AUN PIENSO EN TI O.TANON (R.VAZQUEZ)
29	NEW ▶		1	DONATO & ESTEFANO SONY	◆ SIN TI ESTEFANO (ESTEFANO)
30	15	11	13	ROCIO DURCAL ARIOLA/BMG	◆ VESTIOA OE BLANCO R.LIVI (R.LIVI)
31	20	17	10	SPARX FONOVISA	QUIERO QUE ME VUELVAS A QUERER T.MORRIE (L.ANTONIO,T.MORRIE)
32	19	18	10	LAURA PAUSINI WEA LATINA	◆ GENTE A.VALSIGLIO (A.VALSIGLIO,CHEOPE,M.MARATI)
33	33	29	9	EMILIO EMI LATIN	◆ YA R.NAVARRA (R.NAVARRA)
34	23	19	6	LOS CAMINANTES LUNA/FONOVISA	OAME OTRA OPORTUNIOAO A.OE LUNA (M.SOTELO)
35	36	35	6	IRIOIAN RODVEN	CUMBIA TRISTE F.CURIEL (F.CURIEL,P.ALCARDENAS)
36	24	15	14	BRONCO FONOVISA	ESA MUJER BRONCO (J.G.ESPARZA)
37	37	14	25	SELENA EMI LATIN	FOTOS Y RECUERDOS A.B.QUINTANILLA III (C.HYNDE)
38	NEW ▶		1	LOS HURACANES OEL NORTE UNICO/FONOVISA	EL GATO OE CHIHUAHUA G.GARCIA (M.RUBALCAVA)
39	31	27	11	M. A. SOLIS Y LOS BUKIS FONOVISA	SI YA NO TE VUELVO A VER M.A.SOLIS (M.A.SOLIS)
40	39	38	3	BANOA MAGUEY FONOVISA	COMO LA LUNA G.HURTADO (JUAN GABRIEL)

POP

28 STATIONS

1 **EONITA NAZARIO** EMI LATIN
GATA SIN LUNA
2 **MANA** WEA LATINA
NO HA PARADO DE LLOVER
3 **MARTA SANCHEZ** POLYGRAM LATINO
DIME LA VERDAD
4 **MILLIE** EMI LATIN
ESTAREMOS JUNTOS
5 **KIARA** RODVEN
LUNA DE PLATA
6 **MYRIAM HERNANDEZ** WEA LATINA
NO HACE FALTA
7 **ROSARIO** SOUSONY
LA ESTRELLA
8 **JULIO IGLESIAS** SONY
AGUA DULCE, AGUA SALA
9 **LAURA PAUSINI** WEA LATINA
GENTE
10 **DONATO & ESTEFANO** SONY
SIN TI
11 **M. A. SOLIS Y LOS BUKIS** FONOVISA
UNA MUJER...
12 **THE BARRIO BOYZZ** SBK/EMI LATIN
NO ME OEJES
13 **MARCELO CEZAN** SONY
HIERBA MOJADA
14 **SELENA** EMI LATIN
I COULD FALL IN LOVE
15 **MARC ANTHONY** SOHO LATINO/SONY
TE CONOZCO BIEN

TROPICAL/SALSA

18 STATIONS

1 **MARC ANTHONY** SOHO LATINO/SONY
TE CONOZCO BIEN
2 **JERRY RIVERA** SONY
MAGIA
3 **OLGA TANON** WEA LATINA
AUN PIENSO EN TI
4 **TITO ROJAS** M.P.
ESPERANDOTE
5 **JAILENE** EMI LATIN
PERO NO
6 **HECTOR TRICOCHE** RODVEN
MI MUJER PROHIBIDA
7 **LOS HERMANOS ROSARIO** KAREN/POLYGRAM LATINO
LA...
8 **EONITA NAZARIO** EMI LATIN
GATA SIN LUNA
9 **MAYRA MAYRA** ARIOLA/BMG
SI VOLVIERAS A MI
10 **MANA** WEA LATINA
NO HA PARADO DE LLOVER
11 **NINITO MENDEZ** EMI LATIN
LA PEGUE
12 **REY RUIZ** SONY
MINTIENDO
13 **MARTA SANCHEZ** POLYGRAM LATINO
DIME LA VERDAD
14 **ZONA ROJA** MAX
POR TU CULPA
15 **JOHNNY RIVERA** RMM/SONY
ESA CHICA

REGIONAL MEXICAN

54 STATIONS

1 **SELENA** EMI LATIN
TU SOLO TU
2 **JUAN GABRIEL** ARIOLA/BMG
EL PALO
3 **LA MAFIA** SONY
NADIE
4 **BRONCO** FONOVISA
OJOS QUE HAN LLORADO
5 **BANOA ZETA** FONOVISA
PRESUMIDAS S.A.
6 **M. A. SOLIS Y LOS BUKIS** FONOVISA
UNA MUJER...
7 **TIRANOS OEL NORTE** FONOVISA
TAL PARA CUAL
8 **LOS TIGRES OEL NORTE** FONOVISA
EL EJEMPLO
9 **SELENA** EMI LATIN
I COULD FALL IN LOVE
10 **VICENTE FERNANDEZ** SONY
AUNQUE ME DUELA EL...
11 **LIBERACION** FONOVISA
PARA ESTAR CONTIGO
12 **INTOCABLE** EMI LATIN
PARECE QUE NO
13 **LOS FUGITIVOS** RODVEN
QUIEN SOY YO SIN ELLA
14 **FITO OLIVARES** FONOVISA
EL PASO OEL CANGURO
15 **LOS MIER** FONOVISA
CORAZON OE ANGEL

◯ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

HIGHER GROUND



by Deborah Evans Price

CHRISTIAN COUNTRY, or positive country music as it is sometimes called, continues to grow in terms of visibility and will get a big boost when the third annual Christian Country Music Assn. Awards are broadcast live Nov. 2 on the Trinity Broadcast Network from Trinity Music City U.S.A. in Hendersonville, Tenn. (formerly the late **Conway Twitty's** Twitty City). Hosted by **Marty Raybon, Paul Overstreet,** and **Susie Luchsinger,** the awards will be held during the four-day Christian Country Music Assn. Convention.

MUSIC MEETS MESSAGE: One of the reasons Christian country is growing in popularity is the wealth of talented artists who are combining country music with the Christian message. Among the stellar new projects out now that reflect what is available to Christian country fans are **Ken Holloway's** "He Who Made The Rain" on Ransom and **Susie Luchsinger's** "Come As You Are" on Integrity.

A Louisiana native, Holloway boned his musical skills in clubs before becoming a Christian 13 years ago. He says fans appreciate that he is "someone who came out of the clubs and knows what country music is, not somebody who grew up in church who thinks when you add a steel guitar to a song, it's country."

Holloway's album is filled with slice-of-life vignettes based on his experiences, and he delivers them with an emotional honesty that never comes across as preachy—just moving. One of the best cuts is "Don't Wanna Go Alone," a song about a wife not wanting to go to heaven without her husband.

"I came in one night drunk and stoned and slipped into bed," Holloway says. "I thought [my wife] was sound asleep. She rolled over and put her hand on my shoulder and began to pray ... 'God, I don't want to go to heaven without him. I want to see him saved. I want to see him be the kind of man I know he can be.' And that's what saved my life."

Luchsinger comes from a family for whom faith and music were a way of life. She began performing in her native Oklahoma with her siblings (sisters **Alice** and **Reba** and brother **Pake**) as **the Singing McEntires.** These days, she is the CCMA's reigning female vocalist of the year and recently released her second album on Mobile, Ala.-based Integrity Music.

"The whole theme is around family," Luchsinger says, "and I got my family to come in. The Singing McEntires reunited on the album. We did a song called 'God You Never Cried.' We did it on 'Music City Tonight' last year. I ran it by Reba, and she thought it was a wonderful idea because her husband/manager [**Narvel Blackstock**] preaches, 'You've got to make a thing an event, not just an album.'"

Luchsinger also enlisted Reba's participation in a duet titled "If I Could Only Be Like You."

Before embarking on her own career in Christian music, Luchsinger sang harmony with Reba on her tours and later performed as a duo with Pake.

Since signing with Integrity, Luchsinger has become successful in the Christian country field, and Integrity hopes to parlay that into acceptance by mainstream country radio. To that end, the label plans to release the uptempo "You're It." A release date and specific promotion plans haven't been finalized.

Christian country artists may be getting some broader exposure, as some nightclubs are sponsoring family nights, in which they don't serve alcohol and bring in family entertainment.

Jazz BLUE NOTES™



by Jim Macnie

TOMES & TONES: Anyone who caught the profoundly troubled bassist **Jaco Pastorius** toward the end of his life knew just how ruptured his talent became. But as **Bill Milkowski's** new biography reminds us, his earlier days—productive and lucid in comparison—remain quite impressive. "Jaco: The Extraordinary And Tragic Life Of Jaco Pastorius," just published by Miller Freeman, is an abbreviated overview that genuflects before the musician's formidable talents—sometimes doing so to a frustrating degree. Though Pastorius was a genuine innovator who retooled the possibilities and profile of his instrument, it was intermittently difficult to differentiate the flamboyance from the intelligence in his work. On several occasions, one neutered the other.

Milkowski queried the principals of Pastorius' coterie, from his initial jamming pals in Miami (where his gift first flowered), to his **Weather Report** associates, to members of the amorphous group **Word Of Mouth Orchestra.** Their praise is usually mixed with dismay. A few extended opinions from important colleagues are missing from the book. Crucial confederates **Joni Mitchell** and **Wayne Shorter** certainly aren't tapped enough for their views. Others, like drummer **Peter Erskine** and guitarist **Mike Stern,** help edify the changes Pastorius went through. Drugs and dementia are a malignancy, and some accounts prove just how frustrating it is to watch an inventive artist slide into oblivion (Pastorius was beaten to death by a club bouncer in '87). The account is strongest at describing how Jaco flew his freak flag with pride, while simultaneously hoisting a red flag in distress. Minute caveat: Don't believe Milkowski when he says that "Holiday For Strings" is the theme music to "I Love Lucy."

For another view of Pastorius, the forthcoming live date "The Birthday Concert" (Warner Bros.) should enlighten. Set for release Sept. 26, the disc—produced by Erskine—documents a 1981 show by the Word Of Mouth Orchestra, which at that point included tenor saxists **Michael Brecker** and **Bob Mintzer,** percussionist **Don Alias,** Erskine, as well as many of Pastorius' pals from the Miami area. The club session was a party to celebrate Jaco's 30th birthday.

"For a long time, I had a cassette of rough mixes of maybe four tunes," Erskine says. "And I was always hoping it might come out. After Jaco died and other recordings—some from Japan and wherever else—started to be issued, I felt his legacy was really being badly served. And here was one well-recorded, very exciting document of his playing during a peak period. It turned out that when I finally heard all of the tapes, it was much better than I thought. It's certainly the best live recording we have of him. Everyone who has heard it so far has said, 'Holy cow!'"

Photos of the event were by jazz journalist **Conrad Silvert. Peter Yanolos** got a fine recording on 24-track. Erskine wrote notes and oversaw the mixing. "I spent lots of time with Jaco in the studio over the years, and tried to keep the bass sound true. There were no effects added or anything. You definitely feel that you're there," Erskine says. Erskine's own latest record is "History Of The Drum" on Interworld.

PRACTICE MAKES PERFECT: **Burt Korall,** creator and director of the BMI Jazz Composers Workshop, wants all to know that 12 new pieces were developed for the eighth annual BMI Concert on Thursday (20). Nine pieces of brass, five reeds, and a rhythm section comprise the band. "It's the debut of a modern repertory jazz orchestra," he says, "and the level of the pieces is pretty high. The concern is to develop the next generation of jazz composers." Composers will conduct their own work. The workshop's first show was at the Village Vanguard in '89, with **Mel Lewis' Orchestra.** This year it's at the Florence Gould Hall at the French Institute/Alliance Francaise at 55 E. 59th St. in New York at 8 p.m. Admission is free.

Billboard. FOR WEEK ENDING JULY 22, 1995

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports. SoundScan®

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
(1)	3	5	VARIOUS ARTISTS WORD 0604 1 week at No. 1	MY UTMOST FOR HIS HIGHEST
2	1	60	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT	KIRK FRANKLIN AND THE FAMILY
3	2	45	AMY GRANT ▲² MYRRH 6974/WORD	HOUSE OF LOVE
(4)	31	2	YOLANDA ADAMS TRIBUTE 5921/DIADEM	MORE THAN A MELODY
(5)	6	18	POINT OF GRACE WORD 5608	THE WHOLE TRUTH
6	4	2	HEZEKIAH WALKER BENSON 4168	LIVE IN NEW YORK: BY ANY MEANS NECESSARY
7	5	22	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
8	7	49	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
(9)	13	6	JARS OF CLAY BRENTWOOD 5573	JARS OF CLAY
10	9	51	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT	HEAVEN IN THE REAL WORLD
11	8	137	DC TALK ● FOREFRONT 3002/CHORDANT	FREE AT LAST
12	14	65	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
13	10	5	CLAY CROSSE REUNION 4727/WORD	TIME TO BELIEVE
(14)	16	91	CARMAN ● SPARROW 1387/CHORDANT	THE STANDARD
15	11	91	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
(16)	39	3	JOHN ELEFANTE WORD 4236	WINDOWS OF HEAVEN
(17)	20	16	ANOINTED WORD 67051	CALL
(18)	NEW▶		VARIOUS ARTISTS SPARROW 1445	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
19	19	39	4 HIM BENSON 4046	THE RIOE
20	17	20	HELEN BAYLOR WORD 66443	THE LIVE EXPERIENCE
(21)	NEW▶		VARIOUS ARTISTS PSALM 150 8003/PRAISE HYMN	AMAZING GRAC
22	23	26	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
23	12	3	VARIOUS ARTISTS K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
24	21	35	SANDI PATTY WORD 9443	FIND IT ON THE WINGS
25	27	6	CRYSTAL LEWIS METRO ONE D140/DIAMANTE	HYMNS
26	18	40	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
27	25	41	ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT	ALONG THE ROAD
28	15	3	DONALD LAWRENCE & TRI-CITY SINGERS SPARROW 1480/CHORDANT	BIBLE STORIES
29	24	5	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
30	33	30	SIERRA STARSONG 1003/CHORDANT	SIERRA
(31)	NEW▶		AL DENSON BENSON 4088	DO YOU KNOW THIS MAN?
32	37	23	OUT OF EDEN GOTEE 3818/MYRRH	LOVIN' THE DAY
33	35	164	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
34	26	4	PHIL KEAGGY SPARROW 51433	TRUE BELIEVER
(35)	NEW▶		MXPX TOOTH & NAIL 1032/DIAMANTE	TEENAGE POLITICS
(36)	RE-ENTRY		T-BONE METRO ONE D133/DIAMANTE	THA LIFE OF A HOOOLUM
37	29	75	POINT OF GRACE WORD 26014	POINT OF GRACE
38	22	31	STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
(39)	RE-ENTRY		AARON JEOFFREY STARSONG 8819/CHORDANT	AARON JEOFFREY
40	38	79	TWILA PARIS STARSONG 8805/CHORDANT	BEYOND A DREAM

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.

LATIN NOTAS

(Continued from preceding page)

Aires promoter Rock & Pop International has firmed up two shows at the 5,000-seat Obras theater: RAS artists **Black Uhuru** and **Yellowman** are slated to headline a reggae festival Aug. 11, while Ruffhouse/Columbia rap act **Cypress Hill** is due to perform Aug. 26. Tickets for the shows range from $15-$30 ... Sony is planning to release **Charly Garcia's** "Unplugged" set that he recently taped for MTV Latino in September ... After a four-month hiatus following their six concerts as an opening act for **the Rolling Stones** in Buenos Aires and Santiago, Chile, Sony rockers **Ratones Paranoicos** performed two sold-out shows June 9-10 at the Obras theater. Future plans call for a new album to be produced once again by **Andrew Loog Oldham.** In addition, domestic indie Del Cielito, for which the band first recorded, is releasing a record containing the band's early material.

Assistance in preparing this column provided by Marcelo Fernández Bitar in Buenos Aires.

PolyGram Takes Globe Via London

8-Year-Old Publisher Focuses On A&R Role

■ BY JEFF CLARK-MEADS

LONDON—In the stellar firmament of music publishing, David Hockman is in a world of his own.

The president of PolyGram International Music Publishing feels that being the only one of the world powers of publishing to be based in London gives the company a unique perspective.

"We never considered being anywhere other than London," he says. "PolyGram is still a European-based music company, and the way things have panned out—so that we are now the only major based in Europe—gives us a different view and different focus and additional edge on our competitors.

"We are not dominated by Anglo-American repertoire. We understand the value of local cultures and local artists, and we give them the same time and attention as we do our major, established artists."

PolyGram is also distanced from its peers by its size, Hockman says. "We are in a unique and separate orbit away from the two major players [EMI Music Publishing and Warner/Chappell], because we are nowhere near as big as they are."

An additional difference is that, unlike many publishers who have existed since sheet music first made them necessary, PolyGram is just 8 years old.


HOCKMAN

Hockman explains that the company was established almost the instant the PolyGram group sold its globally respected Chappell company and catalog.

He says, "As soon as PolyGram sold Chappell at the end of '84, [PolyGram president] Jan Timmer wanted to get straight back into publishing, because at the time he sold Chappell, it was becoming obvious that the whole CD revolution was about to take place."

Chappell was sold, Hockman says, to raise money for its cash-starved parent, and at the time, "it was the only part of PolyGram making money."

At the beginning of '85, Hockman, who had performed various roles within PolyGram for the previous 10 years, was charged by Timmer with the task of re-establishing a publishing arm—partly because he was one of the few people left at PolyGram who had worked at Chappell and had publishing experience.

Working from PolyGram's offices in London, Hockman's first major move was to buy the Dick James music catalog, which contained all of Elton John and Bernie Taupin's works up to "Goodbye Yellow Brick Road." It also had a wealth of British '60s standards, from the works of seminal Mersey beat band Gerry & the Pacemakers to the Beatles' "Please Please Me."

The purchase of the Dick James catalog created the need to establish an international presence to administer it; offices were set up in the U.S., France, and Germany. (The company now has 31 affiliates worldwide, including those in such growth areas as the former Communist territories of Eastern Europe.)

After the Dick James purchase came the acquisition of Nashville's Cedarwood Music (with "Tobacco Road" and "Ruby, Don't Take Your Love To Town"), Welk Music, the Baby Records publishing arm in Italy, 12 catalog purchases in France, and, later, Kitty Music in Japan.

The company now has 270,000 compositions, including compositions by established artists (Abba, U2, and Bon Jovi) and emerging talent (Pulp, East 17, and the Cranberries).

Hockman says the PolyGram board has always given him great scope in making acquisitions, particularly when the company was becoming established.

"They've never turned me down on a deal," he says. "I've been to the board on every proposition, and they've accepted everything. I've been very fortunate in having people like Jan Timmer, David Fine, and Alain Levy, who intimately understand the nature and value of the publishing business."

For future development, Hockman anticipates "a pretty even split between innovatively marketing the compositions we control and finding new talent—though I think the real key to the business is the development of new talent."

In terms of that task, he says, "It seems to me that in the last few years, the publishing companies have been acting in the sort of role that record company A&R departments used to do 25 years ago in finding talent at an early stage.

"I think there are two reasons for that. The first is that when record companies came along in the '20s and '30s, publishers were the whole of the business. Through the advent of record companies, publishers lost their way, and it took them several decades to find a role for themselves. Things were made even more difficult when singer/songwriters came along. So, we see now that some of the best publishers have been extraordinarily adaptable in finding a role.

"The second thing is that, for whatever reason, record companies have tended to want to allocate their A&R marketing

(Continued on page 39)

Hammerstein's 100th Adds To An Already Banner Year For His Works

■ BY IRV LICHTMAN

NEW YORK—Although commentary and special disc reissues have renewed interest in the career of lyricist/librettist Oscar Hammerstein II, he's truly in the spotlight with the 100th anniversary of his birth on July 12, 1995.

In 1993, be shared billing, as he did in 17 years of collaborative efforts with composer Richard Rodgers, in the flurry of activity that greeted the 50th anniversary of the pair's first Broadway musical, "Oklahoma!" He's also received indirect mention as the successor to Lorenz Hart, Rodgers' partner of almost 25 years, whose centennial birthday was May 2.


HAMMERSTEIN

As the Rodgers & Hammerstein Organization says, "Even without his 100th birthday, 1995 would be a banner year for [Hammerstein]." In a 12-month period, there have been hit productions of "Showboat," his 1927 groundbreaking musical with melodies by Jerome Kern, and "Carousel" in New York, as well as national tours of "State Fair," "The Sound Of Music," and "Carousel." Also in the works are a pre-Broadway tour of "The King And I," a tour of "Cinderella" this summer, and the return of the New York City Opera production of "Cinderella" in November. Similar productions, including "Carmen Jones," are playing abroad. "Carmen Jones" was a black-cast reworking by Hammerstein of Bizet's opera "Carmen."

On Hammerstein's birthdate, the Rodgers & Hammerstein Organization, along with the producers of "Show Boat," will sponsor "Something Wonderful," a one-hour tribute to Hammerstein at the Gershwin Theatre in New York, where "Show Boat" is now playing.

That stage will also get a production of "State Fair," the only Rodgers & Hammerstein film musical, originally made in 1945 and remade in 1962. The production will premiere in August in Des Moines, Iowa, during the Iowa State Fair, which served as the films' setting. A national tour will play Chicago, Detroit, San Francisco, Vancouver, Boston, and Philadelphia.

A new production of "Cinderella," which was Rodgers & Hammerstein's only TV production, will return to CBS early next year in a version to feature pop superstar Whitney Houston, according to the Rodgers & Hammerstein Organization. The original broadcast was in 1957 and starred Julie Andrews, while another production was first aired in the mid-'60s. Also of note is a full-length animated version of "The King And I," to be offered in the summer of 1997.

While the "Oklahoma!" 50th anniversary salute brought about an extensive reissue of Rodgers & Hammerstein-related discs, further exploration of the Hammerstein legacy will include a Mandy Patankin album for Nonesuch with songs by Hammerstein and Stephen Sondheim (who considers Hammerstein his mentor) and an album of Hammerstein songs by cabaret performer Phillip Officer on a label yet to be determined. Patankin is also to star in a BBC-2 radio production of "Carousel" in July.

A two-hour special was broadcast during the weekend of July 4 by National Public Radio, and Donald Smith is producing a Hammerstein tribute, "Grand Nights For Singing," over several evenings.

Returning to the bookshelves is Hugh Fordin's revised paperback edition of "Getting To Know Him," which was first

(Continued on page 39)

NO. 1 SONG CREDITS
TITLE • WRITER • PUBLISHER

HOT 100 SINGLES
WATERFALLS • Organized Noize, Marqueze Etheridge, Lisa Lopes • Organized Noize/BMI, Still Shirt/BMI, Belt Star/BMI, Tlzbiz/ASCAP, Pebbitone/ASCAP

HOT COUNTRY SINGLES & TRACKS
ANY MAN OF MINE • Shania Twain, Robert John Lange • Loon Echo/BMI, Zoomba/ASCAP

HOT R&B SINGLES
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

HOT RAP SINGLES
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

LATIN 50
TU SOLO TU • Felipe Valdez Leal • Peer Int'l./BMI

Jazz Artists Travel Abroad; New Color For Publishing

ALL THAT JAZZ: A music-publishing joint venture between **Judy Baldwin** in the U.S. and **Peter J. Stretton** in the U.K. has resulted in three worldwide administrative deals to bring the works of young jazz composers into their fold, BMI firm Deganawidah. The two directors will handle the original compositions of Blue Note pianist **Benny Green**; their ASCAP firm, P.J. LadyHawke, administers both Handwerks Music and Vinya Music as well. The former includes the works of classical/jazz crossover artist **Frederick Hand**, including compositions on his three CD releases from RCA, Columbia, and MusicMasters, as well as his specialty soap opera music from "As The World Turns" and "Another World" and his score for the celebrated film "Kramer Vs. Kramer."

Vinya is the home for 11 new compositions written and performed by 21-year-old jazz trumpeter **Michael Leonhart**. The tracks appear on his first CD release on the SunnySide Jazz label. Leonhart is the son of jazz bassist **Jay Leonhart**.

All three agreements are for three years. Deganawidah has made a deal for Green's music in the U.K. and Europe with Barking Green Music in London, in South America with BMG Music, and is working on representation for Japan and the Asia Pacific.

COLORIZER'S NEW MUSIC: In another administrative development, **Dean Kay's** Lichelle Music Co. (ASCAP) and Yak Music (BMI) will handle rights controlled by CST Entertainment Image, the big film and TV colorizer. How does music publishing fit into this? CST has secured rights to several black-and-white film and TV libraries, says Kay, and has created a new unit, CST Featurizations, which will repackage the material by colorizing it and condensing it into new formats featuring new background scores. The new division's first network sale was 1994's "Wyatt Earp: Return To Tombstone," which was a colorization and condensation of four episodes of the "Wyatt Earp" TV series, joined by new footage that featured **Hugh O'Brien** as an aging Earp recalling his younger days. CST is also preparing 26 low-budget sci-fi features from the '50s and '60s to distribute internally as part of a package called "Alien Encounter." Other new entries include "The Young Duke," 16 30-minute clips from early **John Wayne** films, and "Ed Wood—Exposed," which consists of four hours condensed from **Wood's** camp cult classics.

THEY'RE ALL SMILES: Cherry Lane Music has just published the piano/vocal/guitar matching folio of "Barbra—The Concert," a print realization of **Barbra Streisand's** history-making concert tour that resulted in a recording, home video, and cable and broadcast TV presentation. With a list of $22.95, the release includes 27 numbers, along with special tributes by composer/tour musical director **Marvin Hamlisch** and songwriters **Alan & Marilyn Bergman**, all of whom have representation on the matching folio. The folio is the pride and joy of **Ted Piechocinski**, senior VP of Cherry Lane Music Co., who has headed the publisher's print division for the last year.

Words & Music™

by Irv Lichtman

Words & Music also heard from **Beebe Bourne**, who runs old-line music publisher Bourne Music. She notes that the new **Michael Jackson** album contains **Charlie Chaplin's** classic "Smile," while the "Concert" folio boasts two Bourne Music copyrights, "When You Wish Upon A Star" and "Someday My Prince Will Come." Superstar covers of superstar songs that will deliver superstar royalties!

PRINT ON PRINT: The following are the best selling folios from Warner Bros. Publications Inc.:

1. **Green Day,** "Dookie."
2. **Extreme,** "Waiting For The Punchline."
3. **Creedence Clearwater Revival,** "New Best Of Creedence Clearwater Revival."
4. **The Eagles,** "Hell Freezes Over" (guitar tab).
5. **Celine Dion,** "Celine Dion Songbook."

nmpa

NEWS & VIEWS

National Music Publishers' Association
& The Harry Fox Agency, Inc.

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New York, NY 10017

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391B Orchard Road
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The Harry Fox Agency, Inc. 1995 Rate Reduction

COMMISSIONS REDUCED
July 1 to December 31, 1995:

- Rate on mechanical licensing distributions lowered to 2.75% from 4.5%
- Rate on TV synchronization licensing distributions lowered to 3% from 5%

For the third consecutive year, HFA's commission rates have been reduced—this year, to their lowest levels in more than two decades.

During the past year, HFA collected $357.9 million on behalf of its publisher-principals—an all time high.

For Herbie Hancock, Dis Is Da Video

Mercury Set Has 1st Computer-Produced Clip

■ BY DOUGLAS REECE

LOS ANGELES—Herbie Hancock may have another "Rockit" in his pocket.

The musician, whose innovative "Rockit" clip helped push his 1983 album, "Future Shock," to sales of more than 500,000, is back on the cutting edge with another groundbreaking video. The clip for the title track of Hancock's new Mercury album, "Dis Is Da Drum" (Billboard, April 15), is one of the first 100% computer-produced videos.

Those involved with the video's production are banking on it not only to assist sales of Hancock's album, but to showcase new possibilities in computer-generated imagery, known in the trade as CGI.

The clip features a swirling blend of images, including a cyber-Hancock, primitive planetary landscapes, and a cast of computerized species ranging from microorganisms and insects to opaque, aquatic, human-shaped figures.

The project, which originated under the suspicious care of Mark Dippé and Clint Goldman, veterans of special-effects company Industrial Light & Magic, was cultivated over a three-year friendship between the two and Hancock.

Hancock, known for his willingness to experiment, was eager to hand over the creative reigns to director Dippé.

"One thing that I identify myself with is innovation and not doing the same thing twice," says Hancock. "I always try to create with my music a new approach, and I hope that carries through to my videos, too. I did want [the video] to be mind-blowing and fresh, and they basically came through with that."

Despite the shared enthusiasm, concern over working within Mercury's budget initially made the duo wary.

"We took the approach that we'd just have to be resourceful to accomplish our goals," says producer Goldman.

Instead of handling the production in-house at ILM, Dippé and Goldman opted to moonlight, pitching the project to L.A.'s Metrolight Studios, which is best known for its Academy Award-winning work on the high-budget film



Jazzin' It Up. The jazz and blues music show "Jazz Alley" caught up with several celebrities during its recent coverage of the Big Easy Awards, held in New Orleans. Pictured, from left, are actor John Goodman, Jazz Alley president and host Kenny Burgmaier, and Neville Brothers keyboardist and vocalist Art Neville.



A scene from the videoclip for Herbie Hancock's "Dis Is Da Drum."

"Total Recall." The decision to use Metrolight was based on the need to find a cost-effective staff that was suited toward handling a music video project.

Using Metrolight Studio's work stations, PCs, and optical systems, Dippé and a team of eight animators created the animation and "motion capture" effects.

To accomplish this, Hancock and the dancer whose form appears in the video spent a day in the studio being fitted with strategically placed sensors, which captured each choreographed movement. Their motions were then programmed into the computer. This data was used to drive the movement of the computerized sculptures.

After the production team spent four to five weeks crafting and fine-tuning the clip, Dippé still felt it could use some retooling. Skip cuts, soft cuts, and an increased pace brought a new element of intensity to the final version.

All parties involved agree that the project was liberating.

Goldman says, "We work on stuff that's pretty static, but this is art. We don't really have storyboards for it."

Metrolight's lead technical director, Jerry Weil, concurs: "I've been in this business for a long time, and this was the most creative project I've been involved in."

So far, CGI practitioners remain optimistic about the future of their art and new possibilities for its use in music video and beyond.

Dippé envisions a process by which "real" filming and computer imaging will be conducted simultaneously.

Metrolight president Jim Kristoff, as well as Goldman and Dippé, sees "Dis Is Da Drum" as a vehicle to display new uses for CGI technology.

"What we're trying to show is there's a lot of flexibility," says Kristoff. "We're breaking out of the special-effects-and-duties mold and heading in new directions."

PRODUCTION NOTES

LOS ANGELES

• Director **Marty Thomas** is the eye behind the video for **Skee-Lo's** "I Wish" for Sunshine/Scotti Bros. Records. The clip was produced by **Marion Parry**, and **Luc Nicknair** directed photography. Thomas also directed "That's What I Like" from **Harmony Innocents**, which was produced by **Rose Hsieng**.

• **Steven Hanft** is the eye behind **Dandelion's** "Weird Out" and **Luna's** "Chinatown" for Propaganda Films.

• **Foreigner's** "All I Need To Know" video was shot by **Francis Lawrence** for Instinct Entertainment. **Michael Rosen** produced, and **Jeffrey Cutter** directed photography.

• **Charles Sumner Stone** directed the Screamin' Headless Torsos' "Vinnie" clip, which was produced by **Brad Adams** for Woo Art International.

• **Stephanie Sednaoui** shot the clip for **Tricky's** "Hell Is Round the Corner."

• **Spanish Fly's** "Crimson & Clover" video was shot by **Jesse Vaughan**. **Jim Glander** produced.

NEW YORK

• Director **Brett Ratner** recently completed the new music video from **Jodeci**, "Freek'n You." The clip, which was shot at the Apollo Theatre in Harlem, was produced by John Benet.

• **David Cameron** put the video for **the Gin Blossoms'** "Till I Hear It From You" for A+R Group. **Brendan Heath** produced, and **Dave Stockton** directed photography.

• **Isaac Hayes'** "Funky Junky" clip was helmed by **Andrew Dosunmu**. John Benet produced.

OTHER CITIES

• **Craig Henry** directed the clip for rapper **Jamel's** upcoming single, "Fade 'Em All," for Rowdy Records. The clip was produced by **Gary Kapp** for Power Films, with **Rob Lecterman** directing photography for the Philadelphia shoot.

• **Incognito's** "Everyday" video was lensed by director **Tim Royes**, and **Felly Du Plessis** produced for the A+R Group. Mike Southon directed photography for the London shoot.

• **George Dougherty** is the eye behind **13 Engines'** "Beneath My Hands" clip. **Allan Wienrib** produced the Canadian shoot for Industrial Artists.

VH1 To Launch New Shows And To Air Best Of Live Aid

VH1'S NEW BREW: VH1 has unveiled ambitious plans for a new lineup of music-themed shows set to debut in late summer and fall. Among the new brew of programs are "VH1's Hot List," "Duets," "S-Track Flashback," and "Morning Music Wire."

"VH1's Hot List," which debuts July 27, is a 30-minute weekly guide to new music. Hosted by VH1's **Robin Dorian**, the program will contain information on new releases and viewer feedback on current releases.

An interactive version of "VH1's Hot List" will be accessible via E-mail to viewers who have access to online and Internet services. VH1 plans to E-mail a free one-sheet summary of each week's new releases to viewers. The network will also provide the same information via fax, by request.

"Duets," which debuts in September, is a new series of specials that will pair two artists for a single concert performance. The first installment will team **Medonne** with **Chris Isaak**.

"S-Track Flashback" is an anthology series that focuses on the music of the '70s. The retrospective program, which is set to debut Sept. 9, will comprise early music video footage, as well as studio performance and concert footage.

Finally, VH1 has set July 6 for the premiere date of its new morning news service, known as "Morning Music Wire" (Billboard, July 1). The three-hour program will continuously air music video programming, as well as a scrolling ticker for news, weather, and sports information at the bottom of the screen. News content will be provided by Bloomberg L.P.

LIVE AID RETURNS: In other VH1 news, the channel has acquired the rights to air highlights from the historic 1985 Live Aid concert. Eight hours of performance footage from the event will air Saturday (15) in honor of Live Aid's 10th anniversary. The rebroadcast marks the first time that the all-star benefit will have been seen in the U.S. since the original broadcast a decade ago.

New interviews with many of the original participants has been added to the "best of" special; these include **Bob Geldof**, **Paul McCartney**, **Elvis Costello**, and members of **Duran Duran**.

TICKETMASTER BEDS THE Box: A wholly owned subsidiary of Ticketmaster has finalized its purchase of 50% interest in the Video Jukebox Network International Ltd., which operates the Box UK. The sale was initially announced last year (Billboard, Oct. 29, 1994).

The Los Angeles-based ticket distributor paid $2.25 million cash for a deal that also includes a five-year administrative services agreement with the Box. Ticketmaster is also loaning VNJI the equivalent of $1.5 million.

Speculation that the U.K. subsidiary will begin on-air ticket sales were dismissed by a spokeswoman for the music video network. However, the Box recently unveiled an ambitious on-air merchandising campaign (Billboard, July 15).

As part of the sale, Ticketmaster will handle fulfillment on all mail-order purchases in the U.K.

TOO HOT (PART 1): Penthouse Video is entering the music video business. Its first music video longform, "Pet Rocks," which was released in late June, contains six sexy music videos by Hi Energy deeclips. Music for the 60-minute video is provided by New York-based rock group **the Sex Monks**.



by Brett Atwood

"Rather than use the standard [background music] that usually accompanies these sort of adult videos, we wanted to use original music from an up-and-coming, relatively unknown band," says **Anthony Guccione**, executive VP of new media and filmed entertainment for General Media Inc., which is the parent company of Penthouse Video.

"This offers great exposure for the band," says Guccione, with an unintentional pun.

A pictorial in the July issue of Penthouse will further expose the models who participated in the longform (no pun intended either).

Guccione says that General Media has established its own record label, Bugle Records, which will be a subdivision of I.R.S. Records, for future music video projects.

The debut album from the Sex Monks, titled "Generation Sex," is due in August on Bugle/I.R.S.

TOO HOT (PART 2): TV advertisements for the steamy music video longform "Exhibition," released by Alluvial Entertainment, have been pulled from Los Angeles' Century Cable. The spots, which ran on local cable broadcasts of MTV and VH1, contain explicit footage from the video, which depicts male strippers unrobing to five different songs. New advertisements for the compilation are already capitalizing on the incident. The video packaging contains a sticker that says, "Five videos too hot for MTV."

QUICK CUTS: Diegeiro Ministeries president **Ben Floor** has joined Z Music Television as regional marketing manager, Northwest division . . . Vernan Yard manager of A&R **David Levine** adds national video director duties.

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE.
Washington, D.C. 20018

1 The Notorious B.I.G., One More Chance
2 D'angelo, Brown Sugar
3 Mary J. Blige, You Bring Me Joy
4 Soul For Real, Every Little Thing I Do
5 Tony Thompson, I Wanna Love Like That
6 Jodeci, Freek'n You
7 TLC, Waterfalls
8 Xscape, Feels So Good
9 Naughty By Nature, Feel Me Flow
10 Impromp2, Enjoy Yourself
11 Monica, Don't Take It Personal
12 Jon B. Feat. Babyface, Someone To Love
13 Michael Jackson & Janet Jackson, Scream
14 Mokenstef, He's Mine
15 Gladys Knight, Next Time
16 Method Man Feat. Mary J. Blige, I'll Be There...
17 Pure Soul, We Must Be In Love
18 Total, Can't You See
19 Vertical Hold, Love Today
20 Rosie Gaines, I Want U
21 Brandy, Best Friend
22 2Pac, So Many Tears
23 Boyz II Men, Water Runs Dry
24 Shaggy, Boombastic
25 Diane King, Shy Guy
26 Vanessa Williams, The Way That You Love
27 Usher, The Many Ways
28 A Few Good Men, Tonite
29 Stevie Wonder, Tomorrow Robins Will Sing
30 Montell Jordan, Somethin' 4 Da Honeyz

★★ NEW ADDS ★★

Groove Theory, Tell Me

16 Kenny Chesney, All I Need To Know
17 Travis Tritt, Tell Me I Was Dreaming
18 Boogie & Dunn, You're Gonna Miss Me When...
19 Alison Krauss, Baby, Now That I've... †
20 Neal McCoy, They're Playin' Our Song
21 Wade Hayes, Don't Stop †
22 Terri Clark, Better Things To Do †
23 Lisa Brokop, Who Needs You †
24 Steve Wariner, Get Back †
25 Jeff Foxworthy, Party All Night †
26 Boy Howdy, She Can't Love You †
27 Toby Keith, Big Ol' Truck
28 Carlene Carter, Love Like This †
29 Junior Brown, Highway Patrol †
30 Ty England, Should've Asked Her Faster
31 Ty Herndon, I Want My Goodbye Back
32 Dwight Yoakam, Please, Please Baby
33 Rhett Akins, That Ain't My Truck
34 Willie Nelson & Curtis Potter, Turn Me...
35 Phillip Claypool, Swingin' On My Baby's...
36 Tanya Tucker, Find Out What's Happenin' †
37 Mark Collie, Three Words, Two Hearts, On...
38 Shelby Lynne, Slow Me Down †
39 John Anderson, Mississippi Moon
40 Bryan White, Someone Else's Star
41 Jeff Carson, Not On Your Love
42 George Ducas, Hello Cruel World
43 Diamond Rio, Finish What We Started
44 Kim Richey, Just My Luck
45 Brett James, Female Bonding
46 Helen Darling, Jenny Come Back
47 Confederate Railroad, When And Where
48 George Jones & Tammy Wynette, One
49 Pam Tillis, In Between Dances
50 Garth Brooks, The River

† Indicates Hot Shots

★★ NEW ADDS ★★

Collin Raye, One Boy, One Girl
Daryle Singletary, I Let Her Lie
Woody Lee, I Like The Sound Of Thel

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 John Michael Montgomery, Sold
2 Shania Twain, Any Men Of Mine
3 Rick Trevino, Bobbie Ann Mason
4 Lee Roy Parnell, A Little Bit Of You
5 Clint Black, One Emotion
6 Blackhawk, That's Just About Right
7 James House, This Is Me Missing You
8 Lorrie Morgan, I Didn't Know My Own Strength
9 David Lee Murphy, Party Crowd
10 Shenandoah, Darned If I Don't
11 Reba McEntire, And Still
12 Alan Jackson, I Don't Even Know Your Name
13 Joe Diffie, I'm In Love With A Capital U †
14 Sawyer Brown, (This Thing Called) Wantin'...
15 Tracy Byrd, Walking To Jerusalem

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 Michael Jackson & Janet Jackson, Scream
2 TLC, Waterfalls
3 Skee-Lo, I Wish
4 Naughty By Nature, Feel Me Flow
5 Blues Traveler, Run Around
6 Rod Stewart, Leave Virginia Alone
7 Soul Asylum, Misery
8 U2, Hold Me, Thrill Me, Kiss Me...
9 The Rembrandts, I'll Be There For You
10 Alanis Morissette, You Oughta Know
11 White Zombie, More Human Than Human
12 Bon Jovi, This Ain't A Love Song
13 Collective Soul, December
14 Bush, Little Things
15 Seal, Kiss From A Rose
16 Madonna, Human Nature
17 Better Than Ezra, Good
18 Weezer, Say It Ain't So
19 Boyz II Men, Water Runs Dry
20 Diana King, Shy Guy
21 Fiber, Hey Man Nice Shot
22 Stone Temple Pilots, Interstate Love Song
23 Live, White, Discussion
24 Monica, Don't Take It Personal
25 Adina Howard, Freak Like Me
26 Dr. Dre, Keep Their Heads Ringin'
27 The Cranberries, Ridiculous Thoughts
28 Live, Lightning Crashes
29 Hootie & The Blowfish, Let Her Cry
30 Spearhead, Hole In The Bucket
31 Primus, Wynona's Big Brown Beaver
32 Sheryl Crow, Can't Cry Anymore
33 Jon B. Feat. Babyface, Someone To Love
34 Chris Isaak, Somebody's Crying
35 Sponge, Molly
36 Soul For Real, Every Little Thing I Do
37 Brandy, Best Friend
38 The Notorious B.I.G., One More Chance
39 Dave Matthews Band, Ants Marching
40 Rusted Root, Send Me On My Way
41 Montell Jordan, This Is How We Do It
42 Shudder To Think, X-French Tea Shirt
43 All-4-One, I Can Love You Like That
44 Nine Inch Nails, Closer
45 Melissa Etheridge, Come To My Window
46 Green Day, Longview
47 Beastie Boys, Sabotage
48 Bryan Adams, Have You Ever Really Loved...
49 Melissa Etheridge, I'm Tha Only One
50 Green Day, Basket Case

** Indicates MTV Exclusive

★★ NEW ADDS ★★

Better Than Ezra, In Tha Blood
Neil Young, Downtown
D'Angelo, Brown Sugar
Xscape, Feels So Good
The Ramones, I Don't Went To Grow Up
Silverchair, Tomorrow
Toadies, Possum Kingdom

TNN

THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 Alan Jackson, I Don't Even Know Your Nam
2 Clay Walker, My Heart Will Never Know
3 Kenny Chesney, Fall In Love
4 John Anderson, Mississippi Moon
5 Blackhawk, That's Just About Right
6 Travis Tritt, Tell Me I Was Dreaming
7 Trisha Yearwood, You Can Sleep While...
8 Shenandoah, Darned If I Don't
9 James House, This Is Me Missing You
10 Neal McCoy, They're Playin' Our Song
11 Lorie Morgan, I Didn't Know My Own Strength
12 Shania Twain, Any Men Of Mine
13 John Michael Montgomery, Sold
14 Lee Roy Parnell, A Little Bit Of You
15 Reba McEntire, And Still
16 Alison Krauss, Baby, Now That I've...
17 Pam Tillis, In Between Dances
18 Tanya Tucker, Find Out What's Happenin'
19 Boogie & Dunn, You're Gonna Miss Me When...
20 Tracy Byrd, Walking To Jerusalem
21 Mark Collie, Three Words, Two Hearts, On...
22 Aaron Neville, For Tha Good Times
23 Sawyer Brown, (This Thing Called) Wantin'...
24 Toby Keith, Big Ol' Truck
25 Willie Nelson & Curtis Potter, Turn Me...
26 Diamond Rio, Finish What We Started
27 Joe Diffie, I'm In Love With A Capital U
28 Shelby Lynne, Slow Me Down
29 Jeff Foxworthy, Party All Night
30 Wade Hayes, Don't Stop

★★ NEW ADDS ★★

Clint Black, One Emotion
Lisa Brokop, Who Needs You
Terri Clark, Better Things To Do

VH1

MUSIC FIRST

Continuous programming
1616 Broadway, NY, NY 10036

1 Michael Jackson & Janet Jackson, Scream
2 The Rembrandts, I'll Be There For You
3 Bryan Adams, Have You Ever Really Loved
4 Seal, Kiss From A Rose
5 Hootie & The Blowfish, Let Her Cry
6 Vanessa Williams, Colors Of The Wind
7 Boyz II Men, Water Runs Dry
8 Blues Traveler, Run Around
9 Dionne Ferris, I Know
10 Chris Isaak, Somebody's Crying
11 Blessid Union Of Souls, I Believe
12 Paula Abdul, My Love Is For Real
13 Eagles, Learn To Be Still
14 Rod Stewart, Leave Virginia Alone
15 Bette Midler, To Deserve You
16 Annie Lennox, A Whiter Shade Of Pale
17 Phil Collins, Sussudio
18 Madonna, Take A Bow
19 Sheryl Crow, Can't Cry Anymore
20 Michael Jackson, Childhood
21 Bon Jovi, This Ain't A Love Song
22 Natalie Merchant, Carnival
23 Melissa Etheridge, If I Wanted To
24 Hootie & The Blowfish, Hold My Hand
25 Gloria Estefan, Turn Tha Beat Around
26 Sheryl Crow, Strong Enough
27 Elton John, Made In England
28 Collective Soul, December
29 Melissa Etheridge, I'm The Only One
30 Melissa Etheridge, Come To My Window

★★ NEW ADDS ★★

Collective Soul, December
Mokenstef, Ha's Mine
Sophie B. Hawkins, As I Lay Me Down

THE CLIP

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 22, 1995.

THE BOX

MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDED

Bone Thugs N Harmony, 1st Of Tha Month

BOX TOPS

Jodeci, Freek'n You
Adine Howard, My Up And Down
TLC, Weterfalls
Luniz, I Got 5 On It
Notorious B.I.G., One More Chance
Primus, Wynona's Big Brown Beaver
Skee-Lo, I Wish
2 Pac, So Many Tears
Pure Soul, We Must Be In Love
Too Short, Top Down
D'Angelo, Brown Sugar
E-40, Sprinkle Me
U.N.V., So In Love With You
Raekwon, Glaciers Of Ice
Ice Cube, Friday
Prick, Animal
Michael Jackson & Janet Jackson, Scream
Dis-N-Dat, Freak Me Baby
Naughty By Nature, Feel Me Flow
Mack 10, Foe Life
Dayton Family, Goin' Thru A Thang
Method Man, All I Need
Dana Dane, Chester
Ini Kamoze, Listen To Me Tic
Ol' Dirty Bastard, Shimmy Shimmy Ye
Total, Can't U See (Remix)
Mokenstef, He's Mine
Sexx, You Bring The Freak Outta Me
Montell Jordan, This Is How...(Remix)
Subway, Fire
E-A-Ski, Blast
Mobb Deep, Survival Of The Fittest
Bushwick Bill, Who's The Biggest
Fifth Ward Juveniles, G-Groove

ADDS

Big L, MVP
Ronnie Henson, On Point
Traci Lords, Fellen Angel

MOR MUSIC TV

Continuous programming
11500 9th St N
St Petersburg, FL 33716

Gloria Estefan, It's Too Late
Lorrie Morgan, I Didn't Know...
Deep Forest, Marta's Song
Vanessa Mae, Toccata And Fugue
Jordan Hill, Remember Me This Way
Michael Jackson, Childhood
Rhenecourt/Carlton, A. Linderground
George Jones/Tammy Wynette, One
Bryan White, Someone Else's Star
Dwight Yoakam, Please, Please Baby
Pink Floyd, Time
Shelby Lynn, Slow Me Down
Alison Krause, Baby, Now That...
Eagles, Learn To Be Still
The Doors, The Ghost Song
Jann Arden, Could I Be Your Girl
John Denver, For You
Aaron Neville, Can't Stop My Heari...
Rembrandts, I'll Be There For You
Van Morrison, Days Like This

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

The Mavericks, Blue Moon (ADD)
Real McCoy, Come And Get Your Love (ADD)
Mike Watt, Piss-Bottle Men (ADD)
Hootie & The Blowfish, I Only Wanna Wanna...(ADD)
Los Del Mar, Macarene (ADD)
Sunfish, Difference (ADD)
Prick, Animal (ADD)
Econoline Crush, Nowhere Now (ADD)
Shaggy, Boombastic (ADD)
Michael Jackson & Janet Jackson, Scream
U2, Hold Me, Thrill Me, Kiss Me, Kill Me
Soul Asylum, Misery
The Rembrandts, I'll Be There For You
Our Lady Peace, Naveed
Bryan Adams, Have You Ever Really Loved...
Catherine Wheel, Weydown
Bon Jovi, This Ain't A Love Song
TLC, Waterfalls
Alanis Morissette, You Oughta Know

MTV LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Bon Jovi, This Ain't A Love Song
Bryan Adams, Have You Ever Really Loved...
Michael Jackson & Janet Jackson, Scream
U2, Hold Me, Thrill Me, Kiss Me, Kill Me
Los Rodriguez, Milonga...
Collective Soul, December
Soda Stereo, Ella Uso Mi...
Fito Paez, Circo Beal
Freakpower, Turn On...
Los Fabulosos Cadillacs, Mal Bicho
Wet Wet Wet, Julie Says
Bjork, Army Of Me
Gustavo Santaolalla, Todo Vele
Marta Sanchez, Dime La Verdad
Elton John, Made In England
Cranberries, Ridiculous Thoughts
Duran Duran, Perfect Day
Soul Asylum, Misery
Montell Jordan, This Is How Wa Do It
Alejandro Sanz, La Fuerza Del Corazon

Lightmusic

Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15146

Big Tent Revival, Two Sets Of Joneses
Steve Taylor, Smug
Walter Eugenes, Crawl
Steve Taylor, Meltdown
DC Talk, Walls
Steve Taylor, Bannerman
Steve Taylor, Color Code
Steve Taylor, Jim Morrison's Grave
Steve Taylor, Lifeboat
Ian, Supersonic Dream Day
Petra, Dance
Amy Grant, Big Yellow Taxi
Farrell & Farrell, People All Over . .
Margaret Becker, Deep Calling Deep
Lightmusic Band, We Shall See...

Power Music Video

TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Michael Jackson & Janet Jackson, Scream
Veruca Salt, All Hail Me
Luscious Jackson, Here
U2, Hold Me, Thrill Me, Kiss Me, Kill Me
Bjork, Isobel
Jennifer Trynin, Better Than Nothing
Tripping Daisy, I Got A Girl
Primus, Wynona's Big Brown Beaver
Alanis Morissette, You Oughta...
Joan Osborne, St. Teresa
Impromp2, Enjoy Yourself
Brother Cane, And Fools Shine On
Soul Asylum, Misery
Real McCoy, Come And Get Your Love
Hum, Star
Jann Arden, Could I Be Your Girl
Charlie Sexton, Spanish Words
Sponge, Molly
Tea Party, Fire In The Head
Morphene, Supersex

CMC

CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

TLC, Waterfalls
The Notorious B.I.G., One More Chance
Jon B. Feat. Babyface, Someone To Love
E-40, Sprinkle Me
Brandy, Best Friend
Total, Can't U See (Remix)
Naughty By Nature, Feel Me Flow
Monica, Don't Take It Personal
Rembrandts, I'll Be There For You
Skee-Lo, I Wish

Artists & Music

IN PRINT

LEFTY FRIZZELL: THE HONKY-TONK LIFE OF COUNTRY MUSIC'S GREATEST SINGER

By Daniel Cooper

(Little, Brown and Co.; $22.95.)

Crowning anyone country music's greatest singer is always cause for a ruckus.

Here Lefty Frizzell biographer Daniel Cooper suggests fans forget George Jones, whose first recording actually resulted from Frizzell's out-of-court settlement with manager Jack Starnes—who spent that money to form a new label for Jones. Forget, too, Merle Haggard, who like Jones idolized Frizzell and was befriended by him.

As great as these followers were, Cooper writes it was Frizzell who revolutionized country singing with his "gliding, broken vowel phrasing" and "roughhouse, soulful vocal style—equal parts dancehall ardor and dim-lit romance, sentimental hopefulness and tender regret."

Plenty of music business shenanigans, one-night stands, and above all else, booze, pills, and women other than wife Alice, make up Cooper's account.

His starting point is 1947, when Frizzell—born William Orville Frizzell in 1928 and nicknamed for his vicious left hook—was serving six months in a Roswell, N.M., prison for statutory rape. Three years later, "I Love You A Thousand Ways," which he'd written guilt-ridden for his wife, launched his recording career at breakneck speed: Frizzell accounted for seven of the top 30 country songs for all of 1951.

But it all slowed just as quickly. Lacking management, Frizzell was ill-prepared to exploit and continue his initial success, and his personal life further hindered his ability to capitalize on the occasional career upswings like 1959's immortal "The Long Black Veil" and 1964's No. 1 hit "Saginaw, Michigan." The 1973 album "The Legendary Lefty Frizzell" included the lasting "That's The Way Love Goes," but by then the hard living had taken its toll. In 1975, Frizzell died after a massive stroke at age 47.

Looking back, Frizzell actually managed to climb a lot higher and last a lot longer than he expected. Cooper, an editor for the Country Music Foundation in Nashville, ably documents Frizzell's enormous influence, packing his story with extensive data and histories of the times and places visited by his subject.

The value of his undertaking is indicated at the end, when he notes the debt owed by the mid-'80s new country traditionalists—Randy Travis, George Strait, and Keith Whitley—leading "an army of young hillbilly singers [who] descended on 16th Avenue, all breaking up syllables, all rolling their vowels in the gravelly low end of their vocal registers to prove they had country soul." Today, he adds, you can't listen to a country station for more than 15 minutes without hearing echoes of Frizzell, yet "most who have swallowed Lefty's style, and there are more of them every day, appear to have no idea where they got it."

JIM BESSMAN

DAVID HOCKMAN

(Continued from page 36)

[budget] for something that is more finished rather than in a raw state."

Hockman says he finds his company's A&R function particularly satisfying and has enjoyed seeing the development of the newer parts of his catalog.

He emphasizes that many of those newer elements are purely national products that came to PolyGram's attention because of the absence of an Anglo-American bias in its thinking. He also underscores that while they may be domestic compositions when found, those with international potential will receive the benefit of the company's global infrastructure.

Hockman is acutely aware that in the next eight years, the nature of publishing will change dramatically.

"What's going to happen is that there's going to be a slow revolution in delivery systems that's going to be very challenging and difficult for record companies, but is going to be good news for publishers.

"I think that big publishers and record companies have to work together to make sure there's a healthy industry in the foreseeable future."

HAMMERSTEIN'S 100TH

(Continued from page 36)

published in 1977.

In addition to his celebrated collaborations with Kern and Rodgers, Hammerstein teamed with composers Sigmund Romberg, Rudolf Friml, George Gershwin, Arthur Schwartz, and Vincent Youmans, among others. He died in 1960; the Broadway opening of his last musical, "The Sound Of Music," was in 1969. Newly restored versions of the soundtrack and film of that show were released upon the celebration of the 30th anniversary of the theatrical version last year.

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Pickwick Drops Name, Reorganizes

U.K. Company To Search For Irish Talent

■ BY FRED BRONSON
and KEN STEWART

LONDON—The London-based Pickwick Group, the doyen of budget-priced music and video, has unveiled a new name, a new logo, a new internal structure, and a new desire to find the cream of Irish talent.

The 33-year-old Pickwick name does not disappear completely, but what was known as the Pickwick Group is now called Carlton Home Entertainment. "Having decided to change our name, there was one choice, given the parentage," says chief executive Paul McGrane. Founded in 1962, Pickwick was purchased by media group Carlton Communications PLC in 1982.

The Pickwick name is now reserved for the children's entertainment division, while Carlton Records, Carlton Classics, Carlton Video, and Carlton Publishing are new names for those respective divisions. All fall under the repertoire centers in the new business structure. McGrane describes them as "the businesses whose job is to build our catalog of products in the different areas that we operate in, either by licensing product or by creating and producing product of our own."

They are separate from the operating divisions, designed to exploit product from the repertoire centers as well as product from other owners.

The records division will have four principal labels. Carlton Sound will be a full-price-mid price import reserved for product owned by the company. The first album will be an autumn release by theatrical vocalist Maria Friedman. The label also expects to announce shortly the signing of some established artists who will fall into the adult contemporary genre.

The Miracle label, launched last year for front-line product that was not appropriate for the Pickwick label, will continue, with a focus on dance singles and albums. The Old Gold label will be relaunched next month as a singles-only label and will no longer be in the compilation business. The fourth principal label will be Hallmark, a super-budget line with CDs priced at 2.99 pounds ($1.81). The Hallmark label will also show up under the classics division, along with BBC Radio Classics, a rare cooperation between the BBC and Carlton Communications, two organizations that are broadcasting industry rivals.

In Ireland, an $800,000 first-year budget has been put at the disposal of Carlton Records' Irish managing director Vincent Smalek to fund his search for acts with a recognizably Irish identity, but also with global appeal.

Carlton's first signing is Carmina, a six-piece band with a wide range of musical styles. They fuse jazz, folk, salsa, classical, and Celtic influences, giving the band both world music and mainstream chart potential.

Carmina is led by a duo from Bristol,
(Continued on page 44)

BMG U.K. Revenues Hit $150 Mil

RCA & Global TV Are Success Factors

■ BY ADAM WHITE

LONDON—The recent reorganization at BMG U.K., in which RCA managing director Jeremy Marsh was made president of a newly created music division (Billboard, July 15), reflects the major's growing business and its diversified future it seeks. "These changes are about strategic intent, not operational immediacy," comments company chairman John Preston. "We're looking to the future."

Sources say BMG's annual U.K. revenues (excluding distributed labels) passed $150 million for the first time in the 12 months ended June 30. Preston declines to discuss this, but does say the firm had "an enormously successful year." He estimates its market share, including distributed lines, to be in the 18%-17% range.

RCA made a significant contribution to the figures, and Preston credits Marsh and label marketing director Hugh Goldsmith (who succeeded Marsh) for this. He also cites the achievements of BMG's fledgling TV merchandising unit, Global. "It's had an astonishing first seven months," he says, "exceeding our best [business] estimates." Among Global's top-selling releases were the "On A Dance Tip," "Girls With Guitars," and "New Soul Rebels" compilations.

Preston—due to acquire additional duties of his own Wednesday (19), when British Phonographic Industry members are expected to elect him as new chairman—says Marsh's role will be to develop and expand repertoire centers. "I see BMG U.K. having three or four full-time record companies (in the long term)," he says. "I can't do that via acquisition, so we're growing our own."

The formation of the music division puts Arista Records U.K. under Marsh for the first time. "Jeremy will bring his strengths to the Arista environment," says Preston. "He won't be running the label, but he will be involved in that reporting line.

"We've been doing a good job with international repertoire and developing Clive's business," Preston continues, referring to Arista U.S. president Clive Davis, "but we've been successful in local A&R. That's clearly got to be a focus for us."

Preston and Marsh have been looking for several months to recruit a new Arista managing director. The BMG chairman will continue to run the label while the search continues.

Of the major's classical unit, Preston says Marsh acquired responsibility for that in 1994. "I switched it to Jeremy last year when I had these changes in mind. I wanted him to start learning the classi-
(Continued on page 44)



Product from British indie label Telegraph Records will be available in Continental Europe via Dutch company Crisis Records following a licensing deal between the two companies. Telegraph was founded in 1993 by three former members of Orchestral Manoeuvres In The Dark: Paul Humphreys, Martin Cooper, and Malcolm Holmes. The first album covered by the deal is "Still Life" by the Listening Pool, the three founder/owners' band. The new album from U.K. band China Crisis is scheduled for release through Telegraph/Crisis in September. Pictured at the signing of the deal, from left, are Humphreys, Crisis owners Jan Bakema and Sjaak de Bruin, and Holmes and Cooper.

Russian Record Executive Figlin Found Murdered

MOSCOW—Grigory Figlin, director general of record manufacturer Aprelevka Sound, has been found dead of knife wounds at his apartment here.

Police suggest he may have been murdered by burglars; Figlin was stabbed more than 20 times. However, police are investigating the theory that Figlin's death is connected with the Aprelevka shareholders meeting due to be held July 25. Press reports here say that Figlin knew his killers, as there were drinks and food on a table in the apartment when his body was discovered.

Aprelevka is Russia's oldest pressing plant. Situated 70 miles from Moscow, it was founded in 1910 and became part of the former Soviet state monopoly, Melodiya Records. It became Aprelevka upon Melodiya's disintegration in 1992.

VADIM YURCHENKOV

EMI Targets U.K., European Markets For Kelly Family

■ BY DOMINIC PRIDE
and WOLFGANG SPAHR

EMI is hoping for success in the U.K. and continental Europe with the Kelly Family, an act that is shaping up to be a sales and live phenomenon in Germany.

The label is mounting campaigns in several countries, including the U.K. and France, to introduce the 13-strong Irish family to new audiences after EMI Germany signed it to an international distribution deal outside Germany-Switzerland-Austria earlier this year.

After more than 15 years in the German music business, the Kelly Family has made an impressive comeback over the last year. The family lives in a houseboat on the River Rhine near Cologne. They write, sing, and produce their own recordings, releasing the CDs on their own label, Kel-Life.

To date, the Kellys have sold 1.86 million copies of their latest album "Over The Hump," in Germany, where it is distributed by edel. The album spent more than 18 weeks in the top five on the German album charts, and it has also sold 120,000 units in Austria and 140,000 in Switzerland. In Holland it has just gone gold with sales of 50,000 units.

In Germany, 80% of the sales have been through retail outlets, with the balance coming from clubs, mail order, and concert sales.

Yet the Kellys are more than just a sales phenomenon. Last year, 1.7 million people experienced them live in 24 concerts. Since September 1994, the band has been performing only at large venues, most of which have sold out at least twice. In May, for example, they played Frankfurt, Germany's Westfalenhalle, which was sold out for four consecutive days. On average, 20,000 people a day come to the concerts.

EMI is looking for the family's strength as a live act to break the Kellys in the U.K. They played at the annual Fleadh Festival June 10 and will play at the Greenbelt Festival Aug. 25-28 in Derby. At the French, several thousand four-track sample cassettes were distributed free to festival-goers as part of EMI's promotion.

In the future, Kelly Family recordings are to be distributed throughout Europe by EMI Music companies.

Helmut Fest, president of EMI Music Germany, says, "I'm confident that the Kelly Family's great success in the German-speaking countries will also spread right across Europe."

EMI Electrola has the European distribution rights for the Kelly Family's next studio album, although there are variations from territory to territory. The Kelly Family itself will be conducting marketing and promotional activities in individual countries.

"We are distributing the 'Over The Hump' album in all European countries with the exception of GSA and Benelux," says Fest. "The Kelly Family's success may seem strange to some people, as their music does not reflect current musical trends. Yet the response, not only in Europe, has been phenomenal. Over the next
(Continued on page 44)

BMG To Create Subsidiary In India; Focus To Be Domestic

■ BY MIKE LEVIN

HONG KONG—BMG Entertainment International subsidiary Crescendo, a year of Indian-government red tape to finalize its majority stake in licensee Crescendo Music & Marketing, June 25.

BMG is the second international label to establish a subsidiary in India; PolyGram India was set up in 1994. EMI Music, with a minority stake in a local partner, is the only other foreign company with equity in India.

Crescendo was created in 1992 and is India's market leader in foreign repertoire. "Now, with BMG's resources behind it, Crescendo will be able to add new depth not only to its international business but also to local," says Michael Smellie, BMG senior VP, Asia-Pacific. "Our commitment will also give much more support to their marketing efforts than when they were just a licensee."

Crescendo will continue to distribute all of BMG's labels in India, as well as four domestic labels: Alurkar Music, Rhythm House Classics, Super Music, and Sangeeta Records. Crescendo also distributes for Sony licensee Pan Music in many parts of the country and labels the licensee for those products.

But the 51% buyout will change Crescendo's market strategy. Prior to the purchase, about 80% of the company's business was the distribution of BMG's international repertoire. "We are heading straight into domestic-music development from here on," says Suresh Thomas, president of Crescendo.

"Within two to three years, I would hope international repertoire would account for only about 5% to 10% of our business." This reflects the status of foreign music, which holds less than a 4% market share in India.

Thomas plans to concentrate on film soundtracks (which account for approximately 80% of the country's $256-million market) and pop music (approximately10%). Ethnic, devotional, and classical will also be part of the roster.

Crescendo has two offices in Bombay as well as branches in New Delhi, Calcutta, Madras, and Bangalore.

Jimmy Nails Scandinavia; Julian Cope's In Europe

This week's column was written by Dominic Pride. Thom Duffy is on vacation and will return with the Aug. 5 issue.

WANT A FIGHT? It might have been **Jimmy Nail's** reputation as a hard man that did it, or just the fact that his album "Crocodile Shoes" is packed full of robust songs. Either way, the actor and singer, signed to EastWest U.K., has found the Scandinavian market a pushover, with some 40,000 sales in Sweden and more than 30,000 in Norway.

As in the U.K., where the Geordie-accented star from Tyneside has notched up sales of almost 900,000, "Crocodile Shoes" has been propelled by the TV series of the same name, which features Nail as an aspiring British country singer negotiating the hurdles of the recording business.

The series was aired on national TV in Sweden and Norway in February and is currently rerunning in Sweden by popular demand. Warner Music Sweden's bead of international A&R, **Mattias Wachtmeister**, says, "We felt this was an excellent pop album, and with country not being traditionally very strong here, we emphasized the pop elements. We're hoping for a tour later this year, and we hope this will turn from a TV series into a serious artist project."

ONE NOTEWORTHY consequence of the Echo label's licensing deal with MCA (Billboard, July 15) will be an international push for **Julian Cope's** new single and album. On July 31, MCA is going for a continent-wide simultaneous release of the single "Try Try Try" along with Echo in the U.K., which distributes through Pinnacle. The album, "20 Mothers," is expected Aug. 28. The 20-track album has Cope revisiting his pop roots and has more in common with his commercially successful material, such ss 1984's "World Shut Your Mouth," than with his recent politicized works.

Cope's radical political and ecological leanings have earned the onetime front man of Liverpool's **the Teardrop Explodes** the epithet "St. Julian." When Island Records dropped him in late 1992, it caused an outcry in the press and among his loyal fans. His deal with Echo last year allowed him to complete his environmental trilogy with the anti-car album "Autogeddon."

The trilogy started with "Peggy Suicide" on Island, and while Cope was without a contract he put out "Jehovakill" on his own label, Ma-gog, through mail order.

As of July 10, four albums on the Chrysalis Group-owned Echo will get released through MCA in major European territories. They are "Herd Of Instinct" by **O Rang**, two former members of **Talk Talk**; "11-Track Player" by pop rock act **Nyack**; Cope's "Autogeddon"; and "Ancient And Modern" by **Anne Dudley**, onetime **Art Of Noise** member and now orchestral arranger on such albums as **Annie Lennox's** "Medusa."

IN HIS NATIVE Ireland, **Mícheál ó Súilleabháin** is already famous as an academic and a TV and radio presenter and composer, but he could see his first international hit when Virgin's Venture label releases his composition "Lumen" July 24 in the U.K. A piece of music that manages to be ethereal and anthemic at the same time, "Lumen" was commissioned by Irish broadcaster RTE as the interval music for the 40th Eurovision Song contest in May. This is the coveted TV slot that launched **Bill Whelan's** "Riverdance" to international success last year.

HOME & ABROAD™

Venture's label chief, **Declan Colgan**, says, "It would be lovely to emulate the success of 'Riverdance.' I think it's got the same potential even though it's in a completely different style. It would be a long overdue success for Mícheál."

"Lumen" was released after this year's Eurovision Song broadcast and has already gone platinum in Ireland, selling 15,000 copies and hitting No. 4 on the Irish charts. The moving piece features **the RTE Concert Orchestra, the monks of Glenstal Abbey, Maire Brennan,** and ó Súilleabháin's wife, **Nóirín Ní Riain.**

The song will also be included on s retrospective CD of ó Súilleabháin's work for Venture, "Between Worlds," which will be put out in August.

BORDER CROSSINGS: New Zealand's high-flying **Mutton Birds** are due in London for dates. They will be promoting their album "Nsture"—an amalgam of the songs from their first two albums, "Mutton Birds" and "Salty"—released on the band's own label, Bag Records, through Virgin. The band, named after one of New Zealand's ornithological rarities, have played Glastonbury and will do other dstes, including a set at London's Mean Fiddler on July 27.

Meanwhile, **Supergrass**, that exponent of Brit-pop, is storming Japan, with more than 40,000 copies of "I Should Coco" sold, according to Parlophone in the U.K., which has also seen notable success in Japan with Food Records female trash-pop duo **Shampoo.**

Belfast duo **the Sunday Club** crosses into the Irish Republic on Friday (21) as support for **Vic Chesnutt.** They will perform at the Dublin club Whelans. Members **Dodge McKay** and **Alan Galbraith** are former members of **Ghost Of An American Airman** and are signed to Fire Records. They have a six-track EP out, titled "Underground Cinema."

Home & Abroad is a biweekly column highlighting the activity of the international music business and artists outside their home markets.

Authors' Rights Societies Move Ahead

GEMA Grants Board Memberships

■ BY WOLFGANG SPAHR

MUNICH—The world's biggest music publishers are set for increased involvement in the German market.

At its recent annual meeting, German authors' rights society GEMA approved s motion by chairman Reinhold Kreile and the board requesting that the representatives of the so-called "industry publishers" be eligible for board membership.

This means that at the next election of board members in two years, publishers that are connected with a record company or have their head offices in non-European Union countries will be able to field candidates. Among the companies in this category are the publishing operations of BMG, EMI Music, MCA, PolyGram, and Sony Music, along with Peer, Rondor, and Warner/Chappell.

The significance of such companies will continue to increase in the digital age, Kreile told the GEMA meeting in Munich, because they are in s position to provide the new users of music quickly and reliably with the worldwide repertoire and can make global deals from just one source.

In the process, the authors' societies will place particular emphasis on practical needs, such as speeding up the granting of rights and accounting procedures, Kreile added.

He says, "The authors' societies and their members accept the digital challenge. It should be perfectly possible for the telecommunications industry to make use of the technical developments and opportunities. The authors are not only insisting on but are reinforcing their claim to reap reasonable benefits from the new technology for themselves. New strategies now have to be developed in the royalties sector."

Kreile feels that copyright protections rooted in the Berne Convention are so comprehensive that they already cover the basics of what is required in the new, technology-driven fields of music usage. "New rights may only be introduced after carefully examining the need for them, and the form they may assume must be governed by practical requirements.

"A highly decisive aspect is that the organizations representing the interests of authors will not allow rights for companies to be introduced at the expense of the authors."

The traditional distinctions between authors' rights, called *droit d'auteur*, and the rights of producers and performing artists retain their importance even in the digital age, Kreile asserted. "What is needed, however, for the economic enforcement of authors' rights all over the world, is a bridge linking the two systems and thus also linking the *droit d'auteur* and the copyright system."

Kreile argues that every copyright holder, the societies representing them, the EU governments, and even the EU administration all face the same challenge. That is, they must make it plain that the present system of protecting intellectual property will not impede the future plans for the global information society.

However, this should be achieved, Kreile stated, with a guaranteed equitable remuneration for the use of intellectual property.

(Continued on page 44)

SACEM/SDRM Revenues Up 6.3%

■ BY EMMANUEL LEGRAND

PARIS—For the first time in its history, the revenues of French authors' rights society SACEM/SDRM passed the 3 billion francs mark in 1994, a total resulting from the use of more than 550,000 different works.

For SACEM executive president Jean-Loup Tournier, this figure has "no particular meaning in itself, but it shows that musical creation plays an important part in the global French economy."

A total of 32,046 SACEM members received royalty payments, along with 3,264 publishing companies.

A highlight of the 1994 figures was the first effect of the 1993 central accounting deal for Europe signed between Sony Music and mechanical rights society SDRM. Last year also saw the creation of a European licensing bureau by SACEM/SDRM in partnership with German authors' rights society GEMA and the U.K.'s Mechanical Copyright Protection Society, and the signing of the bureau's first deal with EMI.

In 1994, SACEM/SDRM collected 3.06 billion francs ($637.5 million) from music users, a 6.3% rise compared to 1993, and distributed 2.449 billion francs ($510.2 million)—a 10.6% increase compared with 1993—to its members (authors, composers, and music publishers, and sister societies in other countries).

According to SACEM, these figures are "satisfying, due to current economical problems and the effects of the final stage of the conflict with discotheques." This 15-year conflict with club owners was settled at the end of 1993 under the segis of the Ministry of Culture.

The breakdown of figures shows that among the different sources of revenues, audio-visual media continue to dominate with 31% of total income (up from 29.5% in 1993). Radio stations accounted for 7.5% and TV for 23.5%, followed by mechanical rights on records, tapes, and videos (25%, up from 21.5%); public use of prerecorded music (18%, down from 21%); foreign revenues (15%, down from 17.5%); concerts (8.5%, up from 8%); and cinema (2%, without change).

Across all the areas, local repertoire accounted for 52.8% of the total use of works, compared to 54.2% in 1993. Figures for the use of French repertoire on French radio and television stations remained similar to 1993's numbers, with 56.1% for radio and 54.7% for TV.

Foreign rights income declined by 8%, but SACEM says this is due to the effects of the Sony Music deal and not to a drop in the use of French repertoire. SACEM distributed 330 million francs ($68.75 million) to foreign societies and collected 451 million francs ($93.95 million) from them.

The main territories using French repertoire are Germany, Belgium, Italy, Switzerland, the U.S., Japan, the U.K., and the Netherlands. In return, the foreign repertoire most used in France comes from the U.S., the U.K., Germany, Italy, Belgium, Canada, and Switzerland.

With five compositions among the top 10 exported works, classical composer Maurice Ravel remains France's hottest

(Continued on page 44)

Int'l French Culture Showcased At Fest

■ BY KWAKU

LONDON—French musicians are among those taking part in an exercise to halt the apparently one-way flow of English-language culture to French-speaking nations this month.

From July 9-30, London will host Francosonic '95, an inaugural festival whose goal is to showcase multicultural experiences from French-speaking nations. Organized by the embassies of French-speaking territories including Quebec, Gabon, and the Ivory Coast, the festival will cover music, street performances, art exhibitions, cabaret, and a gastronomic offering from Ivory Coast, plus a soccer tournament between teams from different embassies.

"French language and culture is alive and well, not just in France, but also in many French-speaking countries in the world," says Didier Savigaut, director of Alliance Francaise, the French-language and culture-promotion organization. "It's alive, not just through the work of French writers and artists, but through current artists such as [Guinea's] Mory Kanté."

"This festival will be an opportunity for a lot of British people to see French influence from many different countries," adds Michel Lummaux, French embassy cultural attaché.

Highlights include the July 14 Bastille Day party of street performances by musicians, acrobats, and others in Covent Garden and the concert at Queen Elizabeth Hall on Saturday (15). Slated to appear on that bill are Dee Nasty, s leading French rapper; Castafiore Bazooka, an all-female a cappella sextet; Tatoom, a funk group with influences from salsa to rai to jazz; Inside Out, s Swiss jazz/rock sextet; Soukous Stare, 13-piece Parisian group comprising some of the best exponents of Zairean/Congolese music; and Ice Tea Cool, a leading reggae fusion group from the Ivory Coast.

"I think the idea is to spread the multicultural vibe further, so that they've got some British counterparts rather than it just being French," says Loop Guru singer Sam, who along with jungle MC U.K. Apachi are the only participating British acts. "As what we do is international music, we should fit in quite nicely."

HITS OF THE WORLD

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JAPAN (Oempa Publications Inc.) 7/17/95

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	LOVE ME, I LOVE YOU B'Z BMG ROOMS
2	1	TOMORROW MAYD DKAMOTO TOKUMA JAPAN
3	NEW	NAMIDA GA KIRARI SPITZ POLYDOR
4	2	ZURUI ONNA SHARANQ BMG VICTOR
5	3	ROBBINSON SPITZ POLYDOR
6	4	NEGAI B'Z BMG ROOMS
7	9	MIRAI NO TAMENI DEEN B-GLAM
8	NEW	AOI USAGI NORIKD SAKAI VICTOR
9	7	MAN & WOMAN MY LITTLE WOMAN TOY'S FACTORY
10	NEW	KIMI GA ITAKARA FIELD OF VIEW ZAIN
		ALBUMS
1	NEW	SMAP SMAP 007 VICTOR
2	1	CHAGE & ASKA CODE NAME 1 PONY CANYON
3	2	TRF HYPER MIX 4 AVEX TRAX
4	NEW	EIKICHI YAZAWA KONDYDNO... TOSHIBA/EMI
5	NEW	TOKIO BAD BOYS BOUND SONY
6	4	MICHAEL JACKSON HISTDRY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
7	NEW	TUNNELS DMAE HYAKUMADE WASHA KYUJU-KYU MADE PONY CANYON
8	8	MASAHARU FUKUYAMA M. COLLECTION KAZE WO SAGASHITERU BMG VICTOR
9	5	TUBE YUZURENAI... (LIMITED VERSION) SONY
10	7	BON JOVI THESE OAYS MERCURY

NETHERLANDS (Stichting Mega Top 50) 7/15/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	I WANNA BE A HIPPY TECHNOHEAD EDEL
2	2	CONQUEST OF PARADISE VANGELIS WARNER
3	4	BE MY LOVER LA BOUCHE BMG/ARIOLA
4	6	SJENG AON DE GENG NACHRAOVE MULTIDISK
5	3	LOVE U MORE DJ PAUL ELSTAK MIDTOWN
6	NEW	PASCALE CLOUSEA EMI
7	5	HAVE YOU EVER REALLY... B. ADAMS A&M
8	NEW	NOTHING LIKE THE RAIN 2 UNLIMITED BYTE/SONY
9	NEW	DANA JE DA HELE NACHT MET MIJ DE SJONNIES CNR MUSIC
10	NEW	HAKUNA MATATE JIMMY CLIFF & LEBO M WALT DISNEY
		ALBUMS
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
2	2	BON JOVI THESE DAYS MERCURY
3	3	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
4	6	RENE FROGER LIVE IN CONCERT DINO MUSIC
5	4	ANDRE RIEU STRAUSS & CO. MERCURY
6	5	BJORK POST POLYDOR
7	10	BZN SUMMER HOLIDAY MERCURY
8	9	PAUL DE LEEUW IN HEEL EUROPA WAS ER NIEMAND SONY
9	6	LIVE THROWING COPPER MCA
10	7	PINK FLOYD PULSE EMI

AUSTRALIA (Australian Record Industry Assn.) 7/16/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
2	2	HAVE YOU EVER REALLY... B. ADAMS A&M
3	5	SHY GUY DIANA KING COLUMBIA
4	3	MOUTH MERRIL BAINBRIDGE GOTH/BMG
5	4	THIS AIN'T A LOVE SONG BON JOVI MERCURY
6	15	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS LIBERTY/FESTIVAL
7	12	MY LOVE IS FOR REAL PAULA ABDUL VIRGIN/EMI
8	6	YOU BELONG TO ME JK LONDON
9	18	THIS IS A CALL FOO FIGHTERS VIRGIN/EMI
10	8	BACK FOR GOOD TAKE THAT BMG
11	7	SCREAM/CHILDHOOD MICHAEL JACKSON & JANET JACKSON EPIC
12	10	SUKIYAKI 4 P.M. LONDON
13	9	STRONG ENOUGH SHERYL CROW A&M
14	17	SET YOU FREE N-TRANCE FESTIVAL
15	14	THIS IS HOW WE OD IT MDNTELL JORDAN POLYGRAM
16	16	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKETHEADS EMI
17	19	HUMAN HATURE MADONNA WARNER
18	NEW	LOVE & DEVOTION REAL McCOY BMG
19	11	BABY, BABY CORONA COLUMBIA
20	NEW	INSENSITIVE JANN ARDEN A&M
		ALBUMS
1	NEW	BON JOVI THESE DAYS MERCURY
2	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	NEW	FOO FIGHTERS FOO FIGHTERS VIRGIN/EMI
4	2	BJORK POST POLYDOR
5	NEW	LIVE THROWING COPPER MCA
6	9	SOUNDTRACK BATMAN FOREVER WARNER
7	6	CELINE DION THE COLOUR DF MY LOVE EPIC
8	8	LITTLE RIVER BAND THE CLASSIC COLLECTION EMI
9	5	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
10	4	NEIL YOUNG MIRROR BALL WARNER
11	7	JOSHUA KADISON PAINTED DESERT SEREHADE EMI
12	10	THE CRUEL SEA THREE LEGGED DOG POLYDOR
13	3	PINK FLOYD PULSE COLUMBIA
14	16	TINA ARENA DON'T ASK COLUMBIA
15	18	GREEN DAY DOOKIE WARNER
16	NEW	VAN MORRISON DAYS LIKE THIS POLYDOR
17	14	SOUNDTRACK PULP FICTION MCA
18	12	CRANBERRIES ND NEED TD ARGUE ISLAND
19	15	CHRIS ISAAK FOREVER BLUE WARNER
20	11	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA

CANADA (The Record) 7/3/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	THIS IS HOW WE OD IT MONTELL JORDAN PMP
2	2	MACARENA LOS DEL MAR QUALITY
3	3	THINK OF YOU WHIGFIELD FUTURETEL/QUALITY
4	4	THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD
5	6	LICK IT ROULA SOS
6	5	HAVE YOU EVER REALLY... B. ADAMS A&M/PGD
7	7	PIPE OREAMZ YAKOO BOZ QUALITY
8	8	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC/SONY
9	9	TAKE A BOW MADONNA MAVERICK/WEA
10	10	SQUARE DANCE... BKS/ASHLEY MacISAAC A&M
11	11	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
12	12	BELIEVE ELTON JOHN ROCKET/ISLAND
13	18	ALWAYS BON JOVI MERCURY/PGD
14	14	YOU'RE ALL I... METHDD MAN DEF JAM/SONY
15	13	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD
16	17	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
17	15	I KNOW OIONNE FARRIS COLUMBIA/SONY
18	19	IF YOU LOVE ME BROWNSTONE EPIC/SONY
19	20	RUNAWAY REAL MCCOY ARISTA/BMG
20	REN	BABY BRANDY ATLANTIC/WEA
		ALBUMS
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC/SONY
2	2	LIVE THROWING COPPER MCA/UNI
3	NEW	BON JOVI THESE DAYS MERCURY/PGD
4	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
5	NEW	NEIL YOUNG MIRROR BALL REPRISE/WEA
6	5	VARIOUS ARTISTS BATMAN FOREVER ATLANTIC/WEA
7	3	PINK FLOYD PULSE COLUMBIA/SONY
8	6	SOUL ASYLUM LET YOUR DIM LIGHT SHINE COLUMBIA/SONY
9	7	BJORK POST ELEKTRA/WEA
10	8	COLLECTIVE SOUL COLLECTIVE... ATLANTIC/WEA
11	15	VARIOUS ARTISTS PIRATE RADIO 3 QUALITY
12	9	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
13	11	ANNIE LENNOX MEDUSA RCA/BMG
14	17	VARIOUS ARTISTS POCAHONTAS WALT DISNEY
15	16	TEA PARTY EDGES OF TWILIGHT EMI/CEMA
16	10	REMBRANDTS L.P. EASTWEST/WEA
17	18	OFFSPRING SMASH EPITAPH
18	19	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD
19	12	ROD STEWART A SPANNER IN THE WORKS WARNER BROS./WEA
20	13	EAGLES HELL FREEZES OVER GEFFEN/UNI

GERMANY compiled by Media Control 7/11/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	WISH YOU WERE HERE REDNEX ZYX
2	2	MIEFI DOOFEN ARIOLA
3	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	3	FRIENDS SCOOTER EDEL
5	8	ALICE (WHO THE K IS ALICE?) GOMPIE ARIOLA
6	9	SEX ON THE PHONE E-ROTIC INTERACTIVE
7	19	SHUT UP SIN WITH SEBASTIAN ARIOLA
8	5	BE MY LOVER LA BOUCHE ARIOLA
9	7	SELF ESTEEM OFFSPRING EPITAPH
10	6	PUSH THE FEELING ON NIGHTCRAWLERS FFRR-METRONOME
11	NEW	SCATMAN'S WORLD SCATMAN JOHN RCA
12	NEW	SCHLUMPFEN COWBOY JOE SCHLUMPFE EMI
13	11	I WANNA B WITH U FUN FACTORY EDEL
14	NEW	SHY GUY DIANA KING SONY
15	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME U2 EASTWEST
16	20	GENERATION OF LOVE MASTERBOY POLYDOR
17	18	THERE IS A PARTY D.J. BOBO EAM
18	17	ROSES OF RED KELLY FAMILY EDEL
19	NEW	ICH LIEB DICH PUR INTERACTIVE
20	15	DEEP MARUSHA URBAN MOTOR
		ALBUMS
1	2	BON JOVI THESE DAYS MERCURY
2	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	3	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
4	4	SCHLUMPFE TEKKD IST CODL—VOL. 1 EMI
5	5	PINK FLOYD PULSE EMI
6	NEW	CAUGHT IN THE ACT CAUGHT IN THE ACT OF LOVE ZYX
7	6	BJORK POST POLYGRAM
8	9	GREEN DAY DOOKIE REPRISE
9	8	OFFSPRING SMASH EPITAPH
10	7	TAKE THAT NOBODY ELSE RCA
11	11	KELLY FAMILY OVER THE HUMP KEL-LIFE
12	10	PRINZEN SCHWEINE ARIOLA
13	12	WESTERNHAGEN AFFENTHEATER WEA
14	13	ADIEMUS SONGS OF SANCTUARY EMI
15	17	E-ROTIC SEX AFFAIRS INTERACTIVE
16	16	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
17	15	PARADISE LOST DRACONIAN TIMES RTR
18	19	REDNEX SEX & VIOLINS ZYX
19	14	ROD STEWART A SPANNER IN THE WORKS WEA
20	18	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 2 POLYGRAM

FRANCE (SNEP/IFOP/Tits-Live) 7/1/95

THIS WEEK	LAST WEEK	
		SINGLES
1	2	SCATMAN SCATMAN JOHN BMG
2	1	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
3	3	I'VE GOT A LITTLE... MNB COLUMBIA
4	5	THE BOMB! BUCKETHEADS EMI
5	4	ZOMBIE CRANBERRIES ISLAND
6	9	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL
7	18	BACK FOR GOOD TAKE THAT RCA
8	6	RESPECT ALLIANCE ETHNIK DELABEL
9	8	BE MY LOVER LA BOUCHE POLYGRAM
10	19	THIS AIN'T A LOVE SONG BON JOVI MERCURY
11	16	MEGAMIX MASTERBOY BARCLAY
12	14	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
13	13	HAKUNA MATATA JIMMY CLIFF & LEBO M WALT DISNEY
14	7	SCREAM M. JACKSON & J. JACKSON EPIC
15	11	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
16	17	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC
17	1D	LICK IT 2D FINGERS & ROULA EMI
18	15	QUELLE AVENTURE! ND SE FEATURING MENELIK BIG CHEESE
19	NEW	SHY GUY DIANA KING COLUMBIA
20	2D	IF YOU LOVE ME BROWNSTONE EPIC
		ALBUMS
1	3	CELINE DION D'EUK COLUMBIA
2	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
3	2	JOHNNY HALLYDAY LORADA MERCURY
4	6	INDIENS CHANTS ET OANSES DES INDIENS D'AMERIQUE VIRGIN
5	5	FREDERICKS GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
6	4	PINK FLOYD PULSE EMI
7	7	BON JOVI THESE DAYS MERCURY
8	12	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
9	1D	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT WEA
10	8	CRANBERRIES NO NEED TO ARGUE ISLAND
11	11	FRANCIS CABREL SAMEDI SOIR SUR... COLUMBIA
12	19	NOA ACHINOAM NINI GEFFEN
13	9	BJORK POST BARCLAY
14	NEW	DIRE STRAITS LIVE AT THE BBC MERCURY
15	2D	ALLIANCE ETHNIK SIMPLE ET FUNKY DELABEL
16	NEW	ROLLING STONES VOODOO LOUNGE VIRGIN
17	NEW	MASTERBOY DIFFERENT DREAMS BARCLAY
18	17	MAXIME LE FORESTIER PASSER MA ROUTE POLYDOR
19	NEW	NEIL YOUNG MIRROR BALL REPRISE
20	14	POLICE LIVE POLYGRAM

ITALY (Musica e Dischi) 7/10/95 (FIMI) 7/5/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	THE COLOUR INSIDE TI.PI.CAL NEW MUSIC/LUP
2	NEW	TRY ME OUT CORONA DWA
3	2	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
4	3	INFINITY U.S.U.R A. & OATURA TIME
5	NEW	SCATMAN'S WORLD SCATMAN JOHN FLYING
6	7	MEMORIES NETZWERK DWA
7	4	DANCING WITH AN ANGEL DOUBLE YOU DWA
8	6	SPACE COWBOY JAMIROQUAI SONY $2
9	8	ANGEL JAM & SPOON DANCE POOL
10	NEW	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
		ALBUMS
1	4	LA DONNA, IL SOGNO E IL GRANDE INCUBO 883 RTI MUSIC
2	1	ZUCCHERO SPIRITODIVINO POLYDOR
3	5	G. GRIGNANI DESTINAZIONE PARADISO MERCURY
4	9	RAP MANIFESTO CGD
5	2	PINO DANIELE NOW CALPESTARE IL FIORE NEL DESERTO CGD
6	7	PINK FLOYD PULSE EMI
7	3	TAKE THAT NOBODY ELSE RCA
8	6	BON JOVI THESE DAYS MERCURY
9	8	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
10	10	NERI PER CASO LE RAGAZZE EASY

SPAIN (TVE/AFYVE) 7/1/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1D	SCATMAN'S WORLD SCATMAN JOHN RCA
2	2	SHORT DISC MAN MACHITD PONCE RCA
3	NEW	GET IT UP SENSITY WORLD PRODISC/DANI
4	1	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
5	4	HEY-A-WA ALDUS HAZA LUCAS GINGER
6	7	THE BIRD THE KING OF HOUSE MAX MUSIC
7	6	PURE SCANNERS BITMUSIC/DANI
8	9	THINK OF YDU WHIGFIELD MAX MUSIC
9	5	SCATMAN SCATMAN JOHN RCA
10	8	BURNING UP TALEESA MAX MUSIC
		ALBUMS
1	NEW	JULIO IGLESIAS LA CARRETERA SONY
2	1	ANTONIO FLORES COSAS MIAS RCA
3	2	MICHAEL JACKSON HISTDRY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
4	3	BON JOVI THESE DAYS MERCURY
5	5	LUZ COMD LA FLOR PROMETIDA HISPAVOX
8	4	ALEJANDRO SANZ ALEJANDRD SANZ III WARNER
7	6	SACRED SPIRIT CANTOS Y DANZAS DE LOS INDIOS AMERICANOS VIRGIN ESPANA
8	7	PINK FLOYD PULSE EMI
9	9	CRANBERRIES NO NEED TD ARGUE ISLAND
10	8	ELTON JOHN MADE IN ENGLAND MERCURY

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM BOOM BOOM OUTHERE BROTHERS STUPID ETERNAL
2	NEW	ALRIGHT/TIME SUPERGRASS PARLOPHONE
3	4	SHY GUY DIANA KING WORK/COLUMBIA
4	2	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
5	3	I'M A BELIEVER EMF AND REEVES & MORTIMER PARLOPHONE
6	5	WHOOMPH! (THERE IT IS) CLOCK MEDIA
7	10	IN THE SUMMERTIME SHAGGY FEATURING RAYVON VIRGIN
8	NEW	HAPPY MNB COLUMBIA
9	9	A GIRL LIKE YOU EDWYN COLLINS SETANTA
10	6	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
11	NEW	KEEP WARM JINNY MULTIPLY
12	7	SHOOT ME WITH YOUR LOVE O:REAM FXLU/MAGNET
13	8	HUMPIN' AROUND BOBBY BROWN MCA
14	NEW	KISS FROM A ROSE/I'M ALIVE SEAL ZTT
15	11	THINK OF YDU WHIGFIELD SYSTEMATIC
16	NEW	GRAPEVYNE BROWNSTONE MLL/EPIC
17	NEW	FINETIME CAST POLYDOR
18	13	COMMON PEOPLE PULP ISLAND
19	NEW	3 IS FAMILY DANA DAWSON EMI
20	14	SWEET HARMONY/ONE LOVE FAMILY LIQUID XL RECORDINGS
21	12	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING BABY D SYSTEMATIC
22	NEW	GET YOUR HANDS OFF MY MANI JUNIOR VASQUEZ TRIBAL UK/POSITIVA
23	18	ZDMBIE A.D.A.M. FEATURING AMY ETERNAL/WEA
24	NEW	IS THERE ANYBDDY OUT THERE? BASSHEADS DECONSTRUCTION
25	17	SEARCH FOR THE HERO M PEOPLE DECONSTRUCTION
26	27	BIG YELLOW TAXI AMY GRANT A&M
27	NEW	BE MY LOVER LA BOUCHE ARISTA
28	19	SCREAM M. JACKSON & J. JACKSON EPIC
29	NEW	I GO WILD ROLLING STONES VIRGIN
30	NEW	MISERY SOUL ASYLUM COLUMBIA
31	2D	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) JAM & SPOON FEATURING PLAVKA EPIC
32	16	STILLNESS IN TIME JAMIROQUAI SONY $2
33	NEW	I CAN LOVE YOU LIKE THAT ALL-4-ONE ATLANTIC
34	29	SCATMAN (SKI-BA-BOP-BA-DDP-BDP) SCATMAN JOHN RCA
35	15	HEART OF GLASS BLONDIE CHRYSALIS
36	25	DAYDREAMER MENSWEAR LAUREL
37	22	ROLL TO ME DEL AMITRI A&M
38	28	DON'T WANT TO FORGIVE ME NOW WET WET PRECIOUS ORGANISATION
39	30	THIS AIN'T A LOVE SONG BON JOVI MERCURY
40	NEW	OH! WHAT A WORLD SISTER BLISS WITH COLETTE GDI BEAT

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI THESE DAYS MERCURY
2	2	MICHAEL JACKSON HISTDRY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	6	ALISON MDYET SINGLES COLUMBIA
4	5	CELINE DION THE COLOUR OF MY LOVE EPIC
5	8	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
6	3	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
7	13	SUPERGRASS I SHOULD COCO PARLOPHONE
8	10	PINK FLOYD PULSE EMI
9	7	BJORK POST ONE LITTLE INDIAN
10	4	NEIL YDUNG MIRROR BALL REPRISE
11	11	PAUL WELLER STANLEY ROAD GDI DISCS
12	NEW	GURU JAZZMATAZZ VOLUME II—THE NEW REALITY COOLTEMPO
13	NEW	VERVE A NDRTHERN SOUL HUT
14	15	M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
15	12	ANNIE LENNOX MEDUSA RCA
16	9	CHEMICAL BROTHERS EXIT PLANET OUST JUNIOR BOY'S OWN
17	18	OASIS OEFINITELY MAYBE CREATION
18	23	CRANBERRIES NO NEED TO ARGUE ISLAND
19	14	VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR
20	22	KIRSTY MacCOLL GALORE—THE BEST OF KIRSTY MacCOLL VIRGIN
21	29	VANESSA-MAE THE VIOLIN PLAYER EMI
22	21	BON JDVI CROSS ROAD MERCURY
23	24	TAKE THAT NOBODY ELSE RCA
24	36	MIKE & THE MECHANICS BEGGAR ON A BEACH OF GOLD VIRGIN
25	17	REEF REPLENISH SONY $2
26	25	BEACH BDYS THE BEST OF CAPITOL
27	20	ELAINE PAIGE ENCORE WEA
28	19	WHIGFIELD WHIGFIELD SYSTEMATIC
29	30	PORTISHEAD OUMMY GDI BEAT
30	26	ROD STEWART A SPANNER IN THE WORKS WARNER BROS.
31	31	BILL WHELAN MUSIC FROM RIVERDANCE THE SHDW CELTIC HEARTBEAT
32	NEW	BLUR PARKLIFE FOOD/PARLOPHONE
33	39	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GDI DISCS
34	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
35	27	ALI CAMPBELL BIG LOVE IRUFF
36	NEW	JAMIROQUAI THE RETURN DF THE SPACE COWBOY SONY $2
37	NEW	LIVE THRDWING COPPER RADIOACTIVE
38	28	ODDGY HOMEGRDWN A&M
39	37	GREEN DAY DOOKIE REPRISE
40	32	OFFSPRING SMASH EPITAPH

Hits Of The World is compiled at Billboard/London by Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD
CONTINUED

EUROCHART HOT 100 7/15/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**SCREAM** MICHAEL JACKSON & JANET JACKSON EPIC
2	2	**HOLD ME, THRILL ME, KISS ME, KILL ME** U2 ISLAND/ATLANTIC
3	3	**HAVE YOU EVER REALLY LOVED A WOMAN?** BRYAN ADAMS A&M
4	4	**SCATMAN** SCATMAN JOHN ICEBERG
5	6	**BE MY LOVER** LA BOUCHE HANSA
6	5	**THIS AIN'T A LOVE SONG** BON JOVI MERCURY
7	NEW	**SHY GUY** DIANA KING WORK/COLUMBIA
8	8	**BOOM BOOM BOOM** OUTHERE BROTHERS STIP/ETERNAL/WEA
9	7	**WISH YOU WERE HERE** REDNEX JIVE
10	10	**POUR QUE TU M'AIMES ENCORE** CELINE DION EPIC/COLUMBIA
		ALBUMS
1	1	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	2	**BON JOVI** THESE DAYS MERCURY
3	3	**PINK FLOYD** PULSE EMI
4	4	**BJORK** POST MOTHER
5	NEW	**NEIL YOUNG** MIRROR BALL REPRISE
6	7	**OFFSPRING** SMASH EPITAPH
7	6	**TAKE THAT** NOBODY ELSE RCA
8	9	**GREEN DAY** DOOKIE REPRISE
9	5	**CRANBERRIES** NO NEED TO ARGUE ISLAND
10	NEW	**FOO FIGHTERS** FOO FIGHTERS CAPITOL

BELGIUM (Music & Media) 7/6/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**CONQUEST OF PARADISE** VANGELIS EASTWEST
2	6	**POUR QUE TU M'AIMES ENCORE** CELINE DION EPIC
3	3	**VERBORGEN VERDRIET** WENDY VAN WANTEN JACK RIVERS
4	7	**'74-'75** CONNELLS EMI
5	2	**THINK TWICE** CELINE DION EPIC
6	5	**HAVE YOU EVER REALLY LOVED A WOMAN?** BRYAN ADAMS A&M
7	4	**SCATMAN** SCATMAN JOHN RCA
8	11	**BE MY LOVER** LA BOUCHE BMG ARIOLA
9	NEW	**NOCTURNE** SECRET GARDEN MERCURY
10	8	**CHERIE (IS IN DA HOUSE)** EDDY WALLY ARCADE
		ALBUMS
1	2	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	1	**CELINE DION** D'EUX EPIC
3	6	**BJORK** POST POLYGRAM
4	3	**PINK FLOYD** PULSE EMI
5	4	**FREDERICKS GOLDMAN JONES** DJ NEW MORNING AU ZENITH COLUMBIA
6	6	**VANGELIS** 1492-THE CONQUEST OF PARADISE EASTWEST
7	NEW	**JOHNNY HALLYDAY** LORADA MERCURY
8	7	**OFFSPRING** SMASH EPITAPH
9	NEW	**BON JOVI** THESE DAYS MERCURY
10	10	**CRANBERRIES** NO NEED TO ARGUE ISLAND

SWEDEN (GLF) 7/7/95

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**VILL DU BU MIN FRU** DRANGARNA VIRGIN
2	3	**HOLD ME, THRILL ME, KISS ME, KILL ME** U2 ISLAND/ATLANTIC
3	8	**SHY GUY** DIANA KING COLUMBIA
4	2	**'74-'75** CONNELLS INTERCORD
5	7	**WISH YOU WERE HERE** REDNEX JIVE
6	1	**SE PA MEJ** JAN JOHANSEN LIONHEART
7	10	**HAVE YOU EVER REALLY LOVED A WOMAN?** BRYAN ADAMS A&M
8	5	**DET VACKRASTE** CECILIA VENNERSTEN CNR
9	6	**BE MY LOVER** LA BOUCHE MCI
10	9	**THE FIRST CUT IS THE DEEPEST** PAPA DEE TELEGRAM
		ALBUMS
1	1	**GYLLENE TIDER** HALMSTADS PARLOR PARLOPHONE
2	2	**BJORK** POST MOTHER
3	5	**NEIL YOUNG** MIRROR BALL WARNER
4	4	**BON JOVI** THESE DAYS MERCURY
5	3	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
6	6	**GLENMARK/ERIKSSON/STROMSTEDT** GLENMARK/ERIKSSON/STROMSTEOT METRONOME
7	8	**JAN JOHANSEN** JAN JOHANSEN LIONHEART
8	NEW	**LISA NILSSON** TILL MORELIA DIESEL
9	NEW	**CECILIA VENNERSTEN** CECILIA VENNERSTEN CNR MUSIC
10	7	**ROD STEWART** A SPANNER IN THE WORKS WARNER

PORTUGAL (Portugal/AFP) 7/11/95

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**BON JOVI** THESE DAYS MERCURY
2	NEW	**VARIOUS** NOMERO 1 SONY
3	4	**AMALIA RODRIGUES** O MELHOR DE AMALIA EMI
4	2	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	6	**VANGELIS** 1492—THE CONQUEST OF PARADISE EASTWEST
6	3	**PINK FLOYD** PULSE EMI
7	5	**VARIOUS** DANCE MANIA 95 VIDISCO
8	8	**CELINE OION** THE COLDUR OF MY LOVE COLUMBIA
9	NEW	**JULIO IGLESIAS** LA CARRETERA COLUMBIA
10	NEW	**VARIOUS** S6 SUCCESSO VIDISCO

NEW ZEALAND (RIANZ) 6/24/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**SCREAM** MICHAEL JACKSON & JANET JACKSON SONY
2	2	**THAT LOOK IN YOUR EYE** ALI CAMPBELL VIRGIN
3	3	**I'LL BE AROUND** RAPPIN' 4-TAY EMI
4	4	**KEEP THEIR HEADS RINGIN'** DR. DRE VIRGIN
5	5	**NEVER FINO SOMEONE LIKE YOU** KEITH MARTIN SONY
8	6	**I'VE GOT A LITTLE SOMETHING FOR YOU** MNB SONY
7	8	**HOLD ON** JAMIE WALTERS WARNER
8	NEW	**SHY GUY** DIANA KING SONY
9	10	**I BELIEVE** BLESSID UNION OF SOULS MERCURY/POLYGRAM
10	NEW	**HAVE YOU EVER REALLY LOVEO A WOMAN?** BRYAN ADAMS A&M
		ALBUMS
1	NEW	**MICHAEL JACKSON** HISTORY: PAST, PRESENT & FUTURE-BOOK 1 SONY
2	1	**PINK FLOYD** PULSE SONY
3	2	**CRANBERRIES** NO NEED TO ARGUE ISLAND
4	3	**SOUNDTRACK** BAD BOYS SONY
5	5	**STONE TEMPLE PILOTS** PURPLE WARNER
6	6	**OFFSPRING** SMASH FESTIVAL
7	4	**DEEP FOREST** BOHEME SONY
8	9	**VARIOUS** WORLD IN UNION-ANTHEMS FESTIVAL
9	NEW	**CRANBERRIES** EVERYBODY ELSE IS DOING IT ISLAND
10	NEW	**YANNI** LIVE AT THE ACROPOLIS BMG

SWITZERLAND (Media Control Switzerland) 7/1/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**HAVE YOU EVER REALLY LOVEO A WOMAN?** BRYAN ADAMS A&M
2	2	**SCATMAN** SCATMAN JOHN BMG
3	7	**ALICE, WHO THE X IS ALICE?** GOMPIE BMG
4	3	**WISH YOU WERE HERE** REDNEX ZYX
5	5	**THIS AIN'T A LOVE SONG** BON JOVI MERCURY
8	6	**BE MY LOVER** LA BOUCHE ARIOLA
7	8	**PUSH THE FEELING ON** NIGHTCRAWLERS POLYGRAM
8	4	**SCREAM** MICHAEL JACKSON & JANET JACKSON EPIC
9	NEW	**HOLD ME, THRILL ME, KISS ME, KILL ME** U2 WARNER
10	9	**CONQUEST OF PARADISE** VANGELIS WARNER
		ALBUMS
1	2	**BON JOVI** THESE DAYS MERCURY
2	1	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	3	**PINK FLOYD** PULSE EMI
4	6	**OHREWURM** KINDERLIEDER TUDOR
5	4	**CELINE DION** D'EUX EPIC
8	5	**ZUCCHERO FORNACIARI** SPIRITODIVINO POLYGRAM
7	7	**DOOFEN** LIEDER DIE DIE WELT NICHT... BMG
8	NEW	**BJORK** POST MOTHER
9	NEW	**SCHLUMPFE** TEKKNO IST COOL—VOL. 1 EMI
10	10	**VANGELIS** 1492—THE CONQUEST OF PARADISE WARNER

FINLAND (Seura/IFPI Finland) 7/1/95

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**SCATMAN'S WORLD** SCATMAN JOHN ICEBERG
2	1	**HOLD ME, THRILL ME, KISS ME, KILL ME** U2 ISLAND/ATLANTIC
3	5	**MOVIN' U96** URBAN/POLYGRAM
4	3	**THIS AIN'T A LOVE SONG** BON JOVI MERCURY
5	4	**INTO THE BLUE** MDBY MUTE
8	NEW	**GENERATION OF LOVE** MASTERBOY POLYDOR/POLYGRAM
7	NEW	**EEE-LIE-LOE-LIE (IF YOU WANNA GET)** SOUND OF R.E.L.S. GO RECORDS
8	7	**HANDS UP! HANDS UP!** ZIG & ZAG RCA
9	NEW	**I BELIEVE** HERBIE CHEIRON/BMG
10	NEW	**DROSTE HORST DU MICH** MARK 'OH URBAN/POLYGRAM
		ALBUMS
1	1	**BON JOVI** THESE DAYS MERCURY/POLYGRAM
2	2	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
3	6	**OFFSPRING** SMASH EPITAPH/SPINEFARM
4	4	**PINK FLOYD** PULSE EMI
5	3	**BJORK** POST MOTHER/POLYGRAM
8	5	**SUURLAHETTILAAT** PIENTA PUHETTA REEL ART/BMG
7	7	**MOVETRON** ROMEO JA JULIA POLYDOR
8	9	**TAIKAPEILI** NAHDAAN TAAS WEA
9	8	**THERAPY?** INFERNAL LOVE A&M
10	10	**PARADISE LOST** DRACONIAN TIMES MUSIC FOR NATIONS/POKO

ARGENTINA (ARGENTINA PRODUCTIONS) 6/95

THIS WEEK	LAST WEEK	
		ALBUMS
1	NEW	**SODA STEREO** SUENO STEREO BMG
2	NEW	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
3	NEW	**BON JOVI** THESE DAYS MERCURY
4	5	**RICAROO ARJONA** HISTORIAS SONY
5	NEW	**JULIO IGLESIAS** LA CARRETERA SONY
6	NEW	**TRU LA LA** TRULALAZO BMG
7	NEW	**JOSE LUIS PERALES** MIS MEJORES 30 CANCIONES SONY
8	1	**2 MINTIOS** VOLVIO LA ALEGRIA VIEJA POLYGRAM
9	NEW	**LOS PERICOS** PAMPAS REGGAE EMI
10	NEW	**VARIOUS** MEGADANCE '95 BMG

GLOBAL MUSIC PULSE®

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Singer **Tokiko Kato** has been in the news recently for two rather different reasons. She is one of the vocalists featured on French producer **Hector Zazou's** much-applauded project "Songs From The Cold Seas" on Columbia (Billboard, April 22), which consists of songs from various parts of the Arctic and sub-Arctic regions. One area covered by the album is Japan's northernmost island, Hokkaido, whose indigenous Ainu people have all but disappeared in the face of the northward advance of the Japanese, recalling the fate of the native North Americans. On "Songs From The Cold Seas," Kato sings an ethereal version of an Ainu lullaby titled "Yaisa Maneena," backed by **the Ainu Dancers Of Hokkaido** on percussion. And Hokkaido—the city of Sapporo, to be exact—was where Kato and her band were headed June 22 for a concert tour when their plane was hijacked by a man who was wielding what appeared to be an icepick. Guitarist **Nobutaka Tsugei** used his cellular telephone to contact police from the plane's toilets during the 16-hour ordeal, which ended when police stormed the plane and apprehended the hijacker. Kato's tour of Hokkaido went ahead as planned. **STEVE McCLURE**

GERMANY: An inspired blend of free-flowing jazz and pulsating Latin American rhythms is the hallmark of the remarkable trio **Xiame**. The band's second album, "Canto D'Alma" (Song Of The Soul), on Berlin-based Traumton Records, is scheduled for U.S. release in the fall (on the California-based label DNA). Meanwhile, its self-titled debut is due out in America this month and includes an exceptional version of **Thelonious Monk's** "Round Midnight," in which the evocative melody is played with a masterly touch on bass by **Jorge Degas**. Formed in 1990, Xiame comprises two German-born musicians—**Michael Rodach**, who studied classical guitar at the Conservatory in Karlsruhe and at the Berklee College of Music, and percussionist **Andreas Weiser**—together with Rio de Janeiro, Brazil-born Degas, who has worked with such luminaries as **Marcelo Salazar** and **Al DiMeola** and now makes his home in Denmark. On "Canto D'Alma," Degas' smoothly syncopated Portuguese-language vocals are complemented by Danish singer **Naja Storebjerg**, whose graceful yet powerful performances lend a special flavor to three of the tracks, including single "The Wedding Day." **ELLIE WEINERT**



ROMANIA: The magazine Actualitatea Muzicala, edited by the Union of Composers and Musicologists, awarded its annual trophies to singers **Marina Florea** and **Dan Spataru**, rock group **Compact B**, composer **Marius Teicu**, newcomer **Otilia Miriam Romea**, and jazz musician **Marius Popp**. Meanwhile, another magazine, Vox Pop Rock, announced the results of its readers poll: **Monica Anghel** (female pop artist), **Aurelian Temisan** (male pop artist), **Timpuri** (pop/rock group), "Dincolo De Nori" (Beyond Clouds) by **Dan Bittman** (song of the year), and "Masina Cu Jazzolina" (The Jazzolene Car) by **Ioan Gyuri Pascu** (album of the year). **OCTAVIAN URSULESCU**

POLAND: "Dziecko Slónca" (Child Of The Sun), on the Digiton label, is the latest album by **Marek Bilínski**, one of the most popular Polish instrumentalist/composers using modern electronic equipment, such as computers, samplers, mixers, and, of course, keyboards. Bilínski came to prominence in the early '80s, thanks to his best-selling album "Ogród Króla Switu" (King Down's Garden) and the astounding video for "Ucieczka Z Tropiku" (Escape From The Tropics), which was voted best Polish videoclip of 1984. He spent several years in Kuwait, where he taught piano, composition, and electronic instruments at the Music Academy. His time there provided him with many unforgettable images and Arabic musical influences, all of which are reflected in "Dziecko Slónca." According to Bilínski, music is an artistic vision built from sounds, what he calls a "revelation of beauty." Like a beautiful building, his compositions have structure, space, and coloring. The various tracks, which are all composed, arranged, performed, and produced by Bilínski, with the help of Macintosh computers, explore with sensitive grace the feelings of loneliness, hope, nostalgia, faith, and love. Like **Jean Michel Jarre**, Bilínski plans to promote the album with massive open-air concerts at which he will stage big *son et lumiere* displays for audiences of about 50,000 people. He also plans to release a CD-ROM, "Bilínski Goes Multimedia." A performer whose thinking is as big and bold as his music, Bilínski has proved that electronic music (simply called el music here) has a universal appeal. Like jazz or classical music, it is comprehendible and enjoyed by listeners all over the world. **BEATA PRZEDPELSKA**



SPAIN: It sounds like one of the least likely musical encounters of the year: renowned Tex-Mex accordionist **Flaco Jiménez** and leading traditional Basque country folk band **Oskorri** from northern Spain. But Jiménez can be heard lending his party-time feel to good effect on "Topa Dagigun" (Let's Drink A Toast), one of 17 songs on "Landalan," Oskorri's 15th album in 20 years. The band's double bassist, **Txarli de Pablo**, explains how the collaboration came about. "A friend of ours, **Kepa Junkera**, who plays the Basque diatonic accordion on the album, is a friend of Flaco's, and when Flaco toured Spain this year, [Junkera] arranged for [Jiménez] to spend an afternoon in the studios with us. Flaco radiates energy and a real good-time feel." In fact, without realizing it, Jiménez was taking part in a major revival of traditional Basque folk music, which is being boosted by such independent labels as Elkar in the Basque country and Arpa Folk and Nuevos Medios in Madrid. The Basque language, Euskera, is the oldest in Europe, so just imagine what its traditional music is like. Wstch this space. **HOWELL LLEWELLYN**

PICKWICK DROPS NAME, REORGANIZES

(Continued from page 40)

England, of Irish ancestry: lead singer/alto saxophonist Pippa Bagguley and guitarist Rob King. Their album "Weather In The Heart," produced by one of Ireland's most distinguished traditional musicians, Donal Lunny, was released last month on Carlton's Bridge Street Records. It was launched via a showcase at Whelan's pub in Dublin, which was open to the public as well as industry and media invitees.

The first single, "Red River Valley Girl," a national airplay favorite, will be followed in August by an edited version of "Weather In The Heart," which is described as a "Celtic salsa."

In gauging reaction to the show, Smialek says he learned a lesson that should help improve Carmina's presentation. "The gig at Whelan's was to let people know about a band that is different. I talked to many people, looking for constructive criticism.

"The public thought the show was brilliant, but a few music business people felt that the problem was too many overlong jazz solos. The band need to be fast and sharp. Do just one encore and get off; don't outstay your welcome."

Smialek, an Englishman currently celebrating 25 years in the Irish music industry, stresses that although he has substantial financial resources, "we're not going around with a checkbook. If you give bands a lot of money, they blow it. They're better off with a weekly wage for six months. It works out the same anyhow. Paul McGrane feels that Ireland is a hotbed of talent and that we should go out and find it."



CARMINA

Smialek adds that Carmina is a new and virtually unknown band and that it will be a two-year project to bring the group to international status.

"Ireland is the showcase country," he explains. "To establish a band here with an album takes three singles, a constant six months plugging, and a fairly heavy radio and poster campaign to get the name out there, at a cost of about [$100,000]."

Smialek places special emphasis on choosing the right kind of marketing for each project. In seeking an A&R manager to underline Carlton's commitment to discovering and developing new Irish talent, he looked for "someone young, enthusiastic, into music, and possibly with a marketing background." Eamon Donovan, who was formerly with the Irish music industry advice and information center MusicBase, fulfilled all four requirements.

Donovan says his job is "to build up a roster of about six bands with international potential in the first year." To him, Carmina sounds like "a cross between Clannad and early Van Morrison, kind of spiritualistic and elemental."

Almost everything on Carmina's album was written by Bagguley and King, exceptions being a traditional jig, "Garratt Barry's," and "Ah Sweet Dancer," a haunting modern Celtic tune by Mícheál ó Súilleabháin, with Carmina's Pete Jacobsen on piano.

Carmina is managed by John Dunford, manager of Irish accordionist and Solid Records artist Sharon Shannon.

BMG U.K.

(Continued from page 40)

cal business. Also, being chairman didn't allow me the time to fully focus on it."

BMG's strategy of developing different repertoire centers is underscored by its joint venture with deConstruction Records. The label (of which BMG owns 75%) has recently taken charge of its own marketing and promotion activities, moving out from under RCA's wing. Marsh will work with deConstruction principals Keith Blackhurst and Pete Hadfield to further develop the label's reach and impact.

"I'm not in favor of joint ventures as a way of doing a deal more expensively," Preston says. "As deConstruction grows, we're giving them the resources for the kind of development they need. I believe in the company as quintessentially rooted in dance and club culture. We see them doing [in A&R] what they've always done, but extending that."

In video, Preston has recruited Colin Bayliss, president of the Los Angeles subsidiary of U.K.-based home video company VCI. Bayliss has worked for Vestron and MGM in Europe. "We have to diversify in video," says Preston.

EMI TARGETS U.K., EUROPE FOR KELLY FAMILY

(Continued from page 40)

three months, we will be releasing 'Over The Hump' in all European countries.

"We have noted an immediate reaction in the countries in which the album has already been released," he continues. "In Denmark, for example, the album entered the charts within 10 days of its release. The reaction in countries normally considered to be 'difficult,' such as U.K. and France, has been the most surprising."

"Over The Hump" has been marketed in the U.K. through EMI Strategic Marketing, a division that was recently dismantled as a result of EMI's restructuring. It is understood that the new special projects division, EMI Premier, will take over the job of marketing the Kellys.

The group is also at the top of the video charts. So far, 140,000 copies of the concert video "Tough Road I" have been sold, with sales of the follow-up, "Tough Road II," reaching 130,000. Both videos are holding down the top two positions on the Germany's Musikvideo-Top 25, followed by "Street Life" at No. 3, "Live" at No. 5, and "A Long Time Ago With Mom" at No. 7. This means that all five Kelly Family videos are in the top 10.

Says Dan, the father in the family, "We have learned from past experience. We're more than a band; we're a family. That's why we want and are able to take control of our own activities. We're the ones who decide when what CD is released and the producer we work with. We make these decisions and not some record company."

Luck Turns For The Pursuit Of Happiness

Alternative Band Returns With New Label And Album

■ BY LARRY LeBLANC

TORONTO—Two years ago, the future looked pretty bleak for The Pursuit Of Happiness, and many industry figures here were predicting the alternative band's demise.

Plagued for years with personnel shuffles and label indifference, the Toronto-based quintet was being dropped by Mercury Records U.S., and the band decided to part ways with its manager of seven years, Jeff Rogers. Soon afterward, he went on to pilot the international breakthrough of Arista's Crash Test Dummies.

But things seem to have turned around for the veteran band, which still enjoys a sizable cult status in North America. On July 21 TPOH will release an exceptional new album, "Where's The Bone," on the Canadian independent label Iron Music Group, which is distributed nationally by BMG Music Canada. There are no plans at this point for a U.S. release. TPOH is now being managed by David Freeman, who until mid-March had been VP of promotion and publicity at Mercury/Polydor.

"It was such a hard period between our demise at Mercury Records and getting it together to do the album," says singer/songwriter/guitarist Moe Berg. "Now we do have something to prove with this album."

Berg downplays his no-nonsense reputation as the band's leader, but he doesn't deny he's firm about the musical direction of the group, which also contains Brad Barker (bass), Kris Abbott (guitar), Dave Gilby (drums), and Rachel Oldfield (vocals). "With the exception of the songwriting, the group is pretty democratic," he says. "And the present lineup has actually been fairly solid. It's the same lineup [with] which we recorded the last record, and I anticipate it'll continue for at least the life of this album."

Industry onlookers were surprised last May when TPOH landed with the newly formed independent Iron Music Group, operated by Aubrey Winfield, Nick Desante, and Jamie Cruver. "We were fairly deep into the negotiations with another Canadian record company when the situation broke down and personnel left," says Berg. "We talked with Aubrey, who had Iron Music together, and we thought it'd be a great thing to go there."

Produced by Berg and Winfield, "Where's The Bone" is brisk and brash, containing well-penned songs that are fully developed and confidently delivered. "I wrote most of the record in the year before we got into the studio," Berg says.



PURSUIT OF HAPPINESS

When he migrated here from Edmonton in the summer of 1985, Berg's friends skeptically wished him good luck. In Edmonton he had earned a considerable reputation fronting three highly touted bands, Modern Minds, Troc '59, and facecrime, all of which fizzled out. By March 1986, Berg had formed TPOH, composed entirely of musicians like himself who had fled the prairies in search of new opportunities in the East. The band first performed on Toronto's colorful Queen Street strip alongside such emerging alternative acts as the Parachute Club, Blue Rodeo, Jane Siberry, and Cowboy Junkies.

With the help of Nelu Ghiran's inspired video of Berg's juvenile anthem "I'm An Adult Now," heavily featured on MuchMusic, Canada's national video network, the band quickly became known across the country. "The video cost us almost nothing, just the cost of film processing," Berg recalls.

Audience response to the video convinced Berg to release a 12-inch vinyl version of "I'm An Adult Now" on the band's TPOH label. With airplay on alternative rock station CFNY and album rock station CILQ, both in Toronto, the single sold 1,500 copies, Berg says. Its indie success led to a distribution deal with WEA Music of Canada (now Warner Music Canada). A remastered and repackaged version of "I'm An Adult Now" was reissued, and it sold "about 10,000 copies," Berg says.

"When we put out the independent version, there wasn't really anybody else in the alternative community doing that sort of [independent] thing," he says. "We did it because of our own desire to have a record out."

In the mid-'80s, when Canadian rock was dominated by such mainstream domestic acts as Bryan Adams, Rush, Loverboy, Corey Hart, and Gino Vannelli, TPOH made commercial headway along with other Canadian alternative acts such as Parachute Club, Cowboy Junkies, and k.d. lang.

"[Canadian] radio began to play music which hadn't been heard before," Berg says. "With the emergence of alternative music everywhere, there's now a lot more people interested in the [Canadian] scene today."

The future for TPOH appeared certain when it landed a Chrysalis Records U.S. recording contract and Todd Rundgren agreed to produce its 1989 debut album, "Love Junk." According to Rogers, the album sold 120,000 copies in Canada and another 120,000 in the U.S.

"On the first record I didn't really know what I was doing," Berg admits. "I didn't even know what the songs were about. [The music] was completely intuitive."

Rundgren also produced the band's second Chrysalis album, "One Sided Story," which according to Rogers sold 65,000 copies in the U.S. and 70,000 in Canada. "Chrysalis changed personnel so drastically between our first and second album that there was practically no one at the company who had worked our first record," Berg says.

A switch-over to Mercury Records U.S. in 1993 failed to provide a U.S. breakthrough. Despite strong production by veteran Ed Stasium, the third album, "Downward Road," sold a dismal 18,000 units in the U.S., according to SoundScan, and 30,000 copies in Canada, according to Berg.

He notes that "Where's The Bone," like "Downward Road," was recorded rapidly. "The idea was to record the record fast and off the floor. That's the way we did the first two albums. When we did the third album, it was one of those really tedious and painful processes which I hated."

Berg also says he readjusted his approach to songwriting for the new album. "There was a deliberate effort to make the album a little more campfirey. It's probably more accessible because it's more melodic."

Berg says he's in no hurry to hit the road to promote "Where's The Bone." "We're probably going to let the record soak for a while. We'll probably start a Canadian tour at the end of August, but a lot of energy is going to be spent into pitching the record to labels in the U.S. and other countries."

GEMA GRANTS BOARD MEMBERSHIPS

(Continued from page 41)

On an initiative of GEMA, a multimedia working group was set up at the end of 1994 to address these issues; along with GEMA, its member societies are involved in the range of authors', performers', and producers' rights.

The group will cooperate closely, said Kreile, with the equivalent group in France, SESAM, and it will hold the key to the electronic future of authors for opening the potential of electronic media. "In this multimedia working group, we are considering whether and how the collective administration of rights can lead to the best individual result for the authors, and above all, we are giving thought to the fact that the rights users expect us to be able to offer the rights in a one-stop shop; we still think that only when the authors' societies cooperate with each other and really have these new digital rights in one hand can they too help to control the digital future."

SACEM/SDRM

(Continued from page 41)

and most consistent export source. The most exported works are the standard "Comme d'Habitude" (My Way), followed by Ravel's "Bolero," "Les Feuilles Mortes," "La Vie en Rose," Ravel's "Tableaux d'Une Exposition," "Fascination," Ravel's "Daphnis et Chloé" and Piano Concerto in G major, Messiaen's "Quatuor pour la fin du temps," and Ravel's "Ma Mère l'Oye."

Revenues from live music posted an 11.7% jump, with a special emphasis on concerts by local acts. According to SACEM, the 10 most successful tours were by Pink Floyd, Jean-Jacques Goldman, Patrick Bruel, Eddy Mitchell, Francis Cabrel, Charles Aznavour, Alain Souchon, Phil Collins, Julien Clerc, and Patricia Kaas.

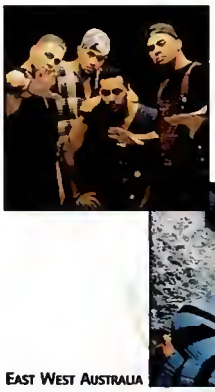
At 684 million francs ($142.5 million), a 1.5% increase over 1993, total operating costs reached 22.5% of SACEM's total revenues. When other income is taken into consideration, SACEM claims that net operating costs are 16.2% of total earnings, a slight decline from 1993. Two-thirds of the overhead is the salaries of SACEM's 1,478 employees.


east west

" The creation of the East West group of companies marks an extremely important development which will have a great deal of influence in shaping the future of Warner Music International. The EastWest global network of companies is central to the fulfilment of our commitment to the development of national and international repertoire.

This is part of a strategy to enable us to stay close to our artists, strengthen the identity and local culture of each of our companies, and ensure co-operation between each of the East West affiliates to maximise the international potential of our artist."

Ramon Lopez *Chairman & CEO Warner Music International*



East West Australia

Established in 1991, East West Australia forms an integral part of the overall Warner Music Australia operation which also includes the WEA Records company which was set-up in 1993.

For many years Warner Music International's company in Australia operated as two divisions, one of which handled US repertoire while the other was responsible for Domestic & International repertoire. The formation of East West Australia was the first step in the process of formalising Warner Music International's genuine dual company structure in Australia.

East West Australia's initial success came from established Australian artists such as INXS, 1927 and Jenny Morris and this was followed by the company's determination to be at the forefront in identifying new domestic talent such as Kulcha, Max Sharam, Renegade Funk Train, Insurge, Jan Hellriegel and Regurgitator.

"Over the past two years East West Records Australia has developed into one of the major players in the market place with both domestic and international repertoire. 1994 was a year of tremendous growth for the company with a near 90% increase in revenues over 1993 as a result of our fresh commitment to domestic repertoire and significant success with international repertoire.

East West Records' continuing philosophy is to aggressively develop both new domestic artists and international repertoire while at the same time capitalise on our roster of established artists."

Chris Hanlon *Managing Director*
East West Australia

A company with an established reputation for the exploitation of international repertoire, East West Australia has continued to exploit successfully artists from the US Atlantic Records Group and the international group of East West labels, achieving platinum and gold albums for artists such as Stone Temple Pilots, Pantera, All-4-One, Tom Jones, Tori Amos and Michael Crawford.

Success for East West Australia has come from constantly assessing its market place and creating an artists roster that has evolved over four years to help establish the company as a major player.



East West France

The birth of East West France can be traced back to the successful French label Carrere Music which was formed in 1975 and acquired by Warner Music International in1990.

Five years later Carrere was officially re-named East West France and Warner Music France's dual company structure, incorporating WEA Music, was completed.

" The change of name from Carrere Music to East West France was welcomed as being the last part of the construction of a fully grown, independently operating company. The company is a steadily growing record operation which has increased its market share with domestic repertoire currently representing 25% of its turnover. East West France has a precise view on artist development and intends to become a household name in France."

Michael Wijnen *Managing Director*
East West France

While East West France benefited from Carrere's important catalogue of French artists such as Sheila, Claude Francois and Dalida, the company was committed to the development of a roster of new local talent. Artists such as Mano Solo, Mellowman, Dis Bonjour al la Dame, Silmarils, Brahim Izri, Destinee and Ophelie Winter will serve to establish the name East West France as a creative and effective new company.

With its history and important catalogue of local artists serving as an incentive for the future, East West France has a commitment to the new repertoire coming from the US Atlantic Records Group and from its sister East West companies around the world.





East West Germany

In March 1988 Warner Music International acquired the long established Teldec Records company in Germany and initiated the important dual company strategy which features East West Germany.

The name East West Germany was given in 1990 to the former Teldec Records company which operated alongside WEA Music Germany while at the same time Teldec was retained as the name for one of Warner Music International's classical labels.

Despite the success of long established German stars such as Ernst Mosch and Frank Duval, East west Germany has successfully developed a contemporary and attractive profile for both local and international artists. The improved exploitation of repertoire from the US Atlantic Records Group has resulted nearly 90 platinum and gold awards since 1988 while East West Germany's own roster of artists features the talents of The Scorpions, Bonnie Tyler, Die Toten Hosen, Willy DeVille, DJ Hooligan and Marky Mark and Prince Ital Joe. In addition the company has given special attention to the hugely successful "Bravo" series of compilation albums.

"Today East West is a decisive power on the German record market and the foundation for this was laid at the end of the 1980's. Having achieved a strong position in the market place, the company's goal is to become a powerful and vital source of repertoire within the international network of East West companies.

Warner Music International's dual company strategy has proved to be the right idea and we are especially proud that East West Germany was the first company to demonstrate how successfully the strategy can work."

Jurgen Otterstein *Managing Director*
East West Germany

East West Germany is firmly established within Warner Music International as a successful and contemporary record company, that is an integral part of the dual company structure which operates in Germany.











CGD East West Italy

Since its founding nearly 40 years ago in 1956, CGD has created and maintained important relationships with some of the most successful artists in the history of Italian popular music. Since its acquisition by Warner Music International in 1989, CGD, which over the years has continued its commitment to local talent, has existed as one of the companies within Warner Music Italy's dual company operation.

The roster of artists signed to CGD ranges from the firmly established talent of Adriano Celentano, Pooh, Ornella Vanoni, Paolo Conte, Umberto Tozzi, Enrico Ruggeri, I Nomadi and Baccini to a list of more recent signings featuring Pino Daniele, Raf, Irene Grandi and the internationally successful Laura Pausini who has passed the 4 million sales mark worldwide in just two years and achieved major chart success throughout Europe and Latin America.

acclaimed as a source of
lent, CGD East West is hailed
market place. Its reputation for
ts and repertoire as well as provid-
distribution, has earned the respect

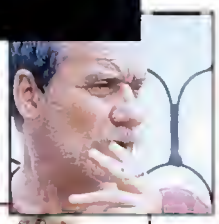
top quality distribution are the heart
nd with its global vision and solid
lest is home to artists whose music
ndaries."

ominloni Managing Director
East West Italy

Re-named CGD East West and forming an integral part of Warner Music International's East West group, the Italian label has successfully recognised that international repertoire from both the Atlantic Records Group and other East West labels is of ever-increasing importance to its future development.

Historically one of the most important labels in Italian music, CGD East West, with its new name, has an increasingly important international profile within both Warner Music Italy and Warner Music International.







East West Japan

The origins of East West Japan lie in the independent Japanese company MMG which was formed in 1989 when the original Moon label acquired the rival Mother & Children and Garland labels.

In the same year MMG became the third company in Warner Music International's operation in Japan which at that time included the Warner Music Japan and WEA KK divisions. The company's restructuring in 1993 resulted in the creation of two companies with MMG re-named East West Japan and operating alongside the new WEA Japan within a dual company structure.

Throughout its development MMG - the original Moon label dates back to 1982 - has been a major force in Japanese pop and rock music and its roster of major artists includes Tatsuro Yamashita, Hound Dog, The Blue Hearts, X Japan and Mariya Takeuchi whose latest album passed the three million sales mark and was Japan's best selling record in 1994. Maintaining this tradition for discovering and developing local talent, East West Japan has a range of new artists such as Issei Ishida, Rie Etoh, Yoki Kimura, Kengo Susuki, Takako Okamura, Yoshiyuki Osawa and Hideaki Matsuoka.

" East West Japan is profiled and identified as an aggressive and young company with a strong predominantly rock-orientated roster of local artists. As a member of the East West group of companies, we are proud to be one of the fastest developing labels in Japan with 200% growth in the 5 years since we joined Warner Music International as MMG in 1989. At East West Japan we are also meeting the challenges posed by new business areas and new technology with direct marketing, non-music video and interactive software operations that are an important part of our future development.

Takashi Kamide *Managing Director*
East West Japan

East West Japan has a long established reputation for nurturing the best in local Japanese talent and as part of Warner Music International's developing East West group it has also successfully adapted to meet demands of handling repertoire from both the US Atlantic Records Group and sister East West affiliates.





DRO East West Spain

The Spanish DRO Group of companies emerged in 1989 when the ORO and Gasa record labels, which originally merged in 1984, purchased the rival independent Twins Records.

Four years later, in 1993, Warner Music International acquired the DRO Group, making it part of both the existing Warner Music Spain operation and its global dual company strategy.

" 1995 is the year in which DRO East West has been recognised as one of the leading companies in the Spanish music industry with an enviable tradition of discovering new local talent. And with the responsibility for American repertoire and also releases from other East West affiliates, DRO East West has become a complete record company with an impressive share of the Spanish music market. While DRO East West has undoubtedly become a bigger player in the market place it has retained its own culture and identity as one of Spain's leading labels.

Mariano Perez *Managing Director*
DRO East West Spain

Since their earliest days in the early 1980s, the DRO and Gasa labels, which were both founded by members of Spanish pop groups, have enjoyed a reputation for discovering and developing influential Spanish artists. The addition of Twins Records brought further local repertoire into the DRO Group and today established best selling acts including Ouncan Dhu, Los Rodriguez, Celtas Cortos, Seguridad Social, Mikel Erentxun and Vargas Blues Band stand alongside emerging talenttt such as Inma Serrano, Jesus Cifuentes, Luis Laguardia and Mclan.

As part of Warner Music International's East West group, DRO East West has successfully represented the US Atlantic Records Group and repertoire from its sister East West affiliates and the 1 million sales in Spain for CGD EastWest artist Laura Pausini represent the highest ever achieved in Spain for a foreign artist.

From being one of Spain's most important independent labels, DRO East West has now, as part of Warner Music International, grown into a leading company in the Spanish music industry.











East West UK

When East West UK was officially formed in 1990 it was the first brand new record company to be established by Warner Music International and it heralded the introduction of the name East West. WEA Records had existed in the UK for many years before East West UK was created and the dual structure that now operates within Warner Music UK was first introduced.

East West UK's roster of artists boasts some of the most respected names in contemporary music, Simply Red have passed the 25 million sales mark with their four albums including over eight million copies of "Stars" while Chris Rea has sales of over four million. Keyboardist and composer Vangelis, the Human League, actor and singer Jimmy Nail, former Eurythmic Dave Stewart and soul singer Paul Young are joined on the label by Tori Amos, Julianna Hatfield, The Beloved, Stina Nordenstam, The Aloof, The Sisters Of Mercy and The Wildhearts.

"East West UK's most remarkable achievement is the speed with which it has established itself in a highly competitive market. Its enviable reputation has been secured on the strength of its extremely varied roster which offers an expansive mix of established artists along with an abundance of newer names that are set to be the stars of tomorrow.

The versatile nature of the East West UK label has ensured that it is able to draw on a rich tradition of music while, at the same time, enabling it to remain one step ahead of current musical trends."

Max Hole *Managing Director*
East West UK

In addition East West have triumphed through their Magnet and Perfecto labels with D:Ream, Billie Ray Martin, The Perfecto All Stars, Grace and B.T. while the Code Blue label has introduced The Hoax and Sherman Robertson.

East West UK has over the years achieved major successes in the UK with artists from the US Atlantic Records Group and has been at the forefront in the introduction of international artists from its sister East West companies into its own market place.





East West America

Since its launch in 1991 East West America has consistently sustained the kind of depth and diversity of talent that has become the hallmark of East West companies around the world.

Consolidated under the Elektra Entertainment Group banner, and boasting an array of major artists such as En Vogue, AC/DC, Pantera, The Rembrandts and Adina Howard, East West America is looking forward to achieving new levels of co-ordination and communication with it's international East West partners.

With new East West companies in France, Italy and Spain, alongside those established in the UK, Germany, Australia and Japan, Warner Music International has created a network of affiliates that are both genuine sources of repertoire and effective marketing operations. East West America is proud to be part of the on-going East West success story where a dedication to the cutting edge of talent and commitment to breaking new artists is what unites all the East West companies around the world.

Sylvio Rhone
Chairman *Elektra Entertainment Group*

eastwest

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WEA Top Distributor In 1st Half Of '95

It's Also No. 1 With Country Albums; PGD Leads In R&B

■ BY ED CHRISTMAN

NEW YORK—WEA staved off a strong surge from the independent distribution sector in the first half of 1995 to maintain its perch as the No. 1 U.S. music distributor.

WEA landed 21.9% in total U.S. market share during the six-month period ending July 2, up slightly from the 21.7% share the company had in the first half of 1994. But that gave WEA a comfortable margin over the independent label community, which collectively scored the biggest market-share gain among U.S. distributors.

Total market share for independent distributors grew to 19.5% in the first half of 1995, a 5.7-point increase over the 13.8% slice the sector held in the first half of 1994.

Helping WEA stay at the top was its strong performance in the country field. WEA was the top distributor of country albums, with a 22.3% share of the market.

In the R&B field, PGD almost doubled its market share to take the lead as the top distributor, finishing the six-month period with a 25.2% share of the R&B market.

The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. About 85% of the U.S. marketplace reports to the Hartsdale, N.Y.-based company, which then projects for the entire U.S. market.

Total market share is based on unit sales for all music configurations and formats. The market share for country and R&B albums consists of data collected by SoundScan exclusively for those genres as reflected in Billboard's album charts.

In addition to country albums, WEA, perennially the top U.S. distributor, had strong showings in alternative rock and hard rock. The distributor received a big boost in the year's first half from "Cracked Rear View," the Atlantic records debut album by Hootie & the Blowfish, which so far is the second-largest selling album of the year.

Other big sellers for WEA are by Green Day, Van Halen, and 2Pac. Each of those albums has racked up sales of more than 1 million units this year as of July 2, according to SoundScan.

The independent distribution sector continued the upsurge it experienced in the second half of last year, when it saw its 13.8% half-year share total grow to 16% of the market by year's end. That growth was enough to earn it the No. 2 spot at the end of last year.

In continuing to bold down that spot, independent distributors were helped by hit soundtracks from two movies: "The Lion King" and "Friday." According to SoundScan, both of those albums have so far racked up sales of more than 1 million units. Another indie album moving more than 1 million units in the first half of 1995 was Offspring's "Smash" on Epitaph.

Indpendent distributors collectively had strong showings in the classical, new age, jazz, and rap genres during the first six months of the year.

PGD, which was tied for last in total U.S. market share in the first half of 1994, generated a gain of 3 percentage points to finish with s 14.3% piece of the total market, displacing Sony Music Distribution as the third-largest U.S. distributor. Sony dropped to fourth with a 13.4% market share, down from the 16% it had in the same time period last year.

Like Sony, BMG Distribution, Uni Distribution, and Cema Distribution all suffered market-share losses in the first half, as compared to the first half of 1994.

BMG dropped back one notch in the rankings to finish fifth with a 12.1% showing, down from the 13.9% it generated during the first half of 1994. Uni lost a percentage point to finish with a 10.3% slice, while Cema, which had the top-selling album in the first half of the year with "The Hits," a Garth Brooks greatest hits package, suffered a 3.4-point decline to finish with an 8.6% share in the period ending July 2.

WEA ATOP COUNTRY FIELD

As the top distributor of country albums with 22.3% of the market, WEA enjoyed a 2.3-point increase over the share it garnered in the first half of last year, when it was the second-largest distributor. WEA had the second- and third-largest selling country albums, respectively, with John Michsel Montgomery's self-titled set and Tim McGraw's "Not A Moment Too Soon."

BMG took 17.5% of the market in both the first half of 1995 and 1994. This year, that was good enough to make BMG the second-largest country album distributor; last year, the ssme market share gave BMG the No. 4 ranking.

Uni, which was at No. 1 in the first half of 1994 with s 22.3% share of the market, dropped to a 16.5% showing in the first six months of 1995.

Cema also slipped during the first half of 1995, coming in fourth with a 14.9% market share for country albums; Sony held steady at No. 5 in the rankings but enjoyed market-share growth of 1.5 points to close the half-year point with 13%.

The indie sector, which up until a year ago was traditionally at the bottom of the barrel as a country album distributor, enjoyed a nice market-share growth of 3.2 points to finish with a 10.1% slice of the pie and sixth place in the rankings. That moved the indies past PGD, which landed 5.7% of the market, up 1.5 points from the market share it garnered in the first half of 1994.

PGD'S R&B EXPLOSION

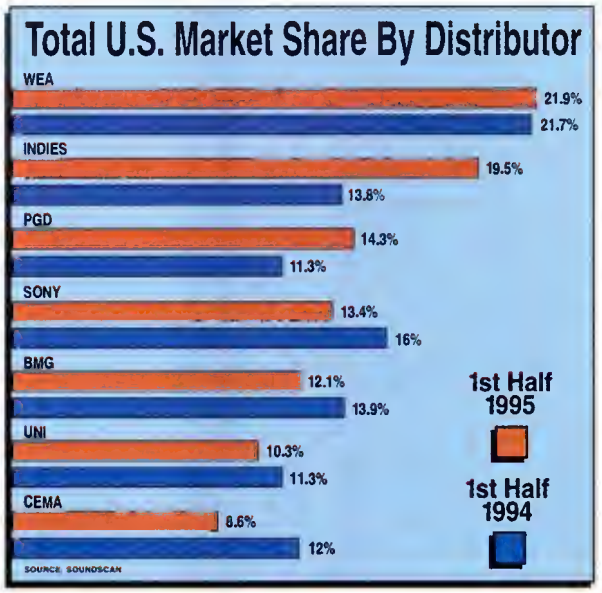
On the other hand, PGD, which distributes Motown, the pre-eminent R&B label, became the top R&B album distributor so far this year. It saw its R&B album market share surge to 25.2%, up from the 13.5% it had in the same time period last year. Part of PGD's growth was fueled by taking over distribution for the Def Jam family of labels in the middle of lsst year. PolyGram acquired what sources say is a controlling stake in Def Jam in the summer of 1994.

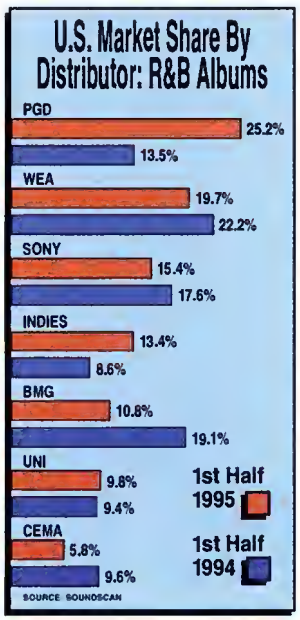
Top-selling R&B albums for PGD included titles by Boyz II Men and Montell Jordan.

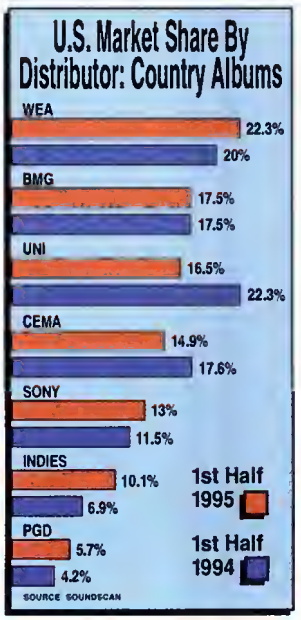
WEA fell from its perch as the top R&B album distributor with a 19.7% share, down from the 22.2% it had in the first half of 1994. Sony held steady as the No. 3 album distributor, even though it bad a slight decline in market share, finishing with 15.4%.

Independent distributors collectively finished with a 13.4% showing, up almost 5 percentage points from the 8.6% they had in the first half of 1994, when they finished behind the six majors.

BMG lost more than 8 percentage points to go from being the No. 2 R&B distributor for the first half last year to No. 5 this year; it mustered a 10.8% share of the R&B album market. Uni finished sixth with a 9.8% mark, while Cema suffered a 3.8-point decline in the first half of this year to finish in the last spot with a 5.8% slice of the pie.







From CD Samples To Audiobooks, Telescan Expands

■ BY CATHERINE APPLEFELD

With its roots firmly entrenched in the business of providing ways for customers to sample music before buying it, Telescan has branched into other areas of the entertainment business, including videos and audiobooks.

The Burlingame, Calif.-based company is the new and improved incarnation of Personics, the brainchild of Charles Garvin and partner Tom Sharpless, which allowed customers not only to sample music but to create customized cassettes featuring tracks from different recorded albums.

"Personics was an extremely ambitious attempt to rethink retail music delivery," says Garvin, Telescan cofounder and chairman. "The consumers and retailers reacted very positively to the idea. Our failures were at the label level. The major labels proved completely unwilling to allow their material to be distributed in anything other than the traditional means, despite a great deal of attention to security and copyright issues."

When Personics closed about five years ago, Garvin and Sharpless turned their attention to the "listening booth" end of the business.



Charles Garvin, left, snd Tom Sharpless are the founders of Telescan, which provides music and video sampling machines for retailers. Garvin is holding the company's single-CD Solo machine.

"Telescan was founded in 1991 by Tom and I basically on personal savings," Garvin says. "We started up in a garage and kept the core Personics engineering team together, largely working without salary for the first few months. We took the front end of the old Personics system—the listen-before-you-buy part that had never been controversial."

Garvin and Sharpless' vision has sprouted into the design and implementation of a variety of in-store systems, ranging from the single-CD, armor-plated Solo machine to the Top 100 CD changer, which can accommodate up to 100 discs. Of all the lessons he has learned in the business, Garvin always keeps one rule in mind. "In our view, what works best has to have three characteristics: It's got to be small, cheap, and reliable," he says. Prices for Telescan equipment range from $500 to $4,000.

Telescan systems are in use by many major chains, including the Musicland Group, the Wherehouse, Nobody Beats

(Continued on page 51)

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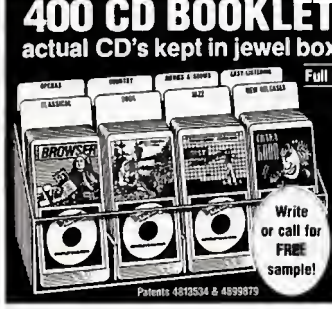
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Trans World Entertainment Dumps Unprofitable Outlets

MOVING TARGETS: Trans World Entertainment headed into its annual shareholder meeting ahead of plan in terms of the restructuring it announced in early February. At the July 14 meeting in Albany, N.Y., the company announced that it has closed more than 100 outlets, bringing the total store count to 622.

At the time the restructuring was announced, the company said it would take two years to rid itself of unprofitable stores, of which there were said to be 129.

In making that move, the company took a pretax charge of $21 million, which resulted in a $6.2 million loss for the year and put the company in default on some loan agreements. While the restructuring was in the works, the bank that provided the chain with a revolving line of credit and the insurance company that provided it with a term loan gave waivers on the defaulted loan items. On June 30, the restructuring agreement was finalized with both the insurance company and the bank.

Trans World moved quickly to close unprofitable stores in order to insure a faster return to its historical profit levels, according to company officials.

RETAIL TRACK
by Ed Christman



RAINY DAY MONEY: Retail Track hears that Alliance Entertainment Corp. is in the midst of a roadshow in support of a planned $110 million bond offering. The proceeds of the bonds, which have yet to be priced, will be used to pay off two of the company's proposed acquisitions, INDI and One Way, as well as to pay down current debt. The planned offering is being underwritten by Bear Stearns, Chase Securities, and PaineWebber.

RETAIL TRACK trekked down to Philadelphia for the Universal One-Stop convention June 20, and, as with its first three conventions, the Philly-based wholesaler once again hit a home run.

The event, held at the Egyptian Club, was attended by approximately 1,300 merchants. More important, the merchants bad better staying power this year than in the past.

Universal's advertising manager **Jennifer Dyke**, who organized the event, says the company was aware that in the past some retailers left early. So this year, as it promoted the convention, the company made a point of advertising special giveaways and contests that were announced throughout the event.

The shebang drew a crowd of vendors, who brought all kinds of promotional product and giveaways. And, of course, Universal luminaries such as owner **Harold Lipsius**, GM **Bob Perloff**, and VP **Frank Lipsius** were in attendance.

Last, but certainly not least, the label community brought an array of talent. Among the performers were **Tony Thompson**, **Questionmark Asylum**, **Solo**, **Jesse**, **Shabba Ranks**, **Miles Peña**, **U.N.V.**, **Tina Moore**, **Xscape**, **Alvin Slaughter**, **Reunion**, **Christine Lavin**, **Outcry**, **Eric Ambel**, and **Lordz Of Brooklyn**.

Retail Track was thrilled to see **Tommy James** of **Tommy James & the Shondells** working the In-Tune Music Group booth. James, who didn't perform, was out laying the groundwork for his new album, "A Night In The Big City," which will be released Aug. 15 on his own label, Aura Records, distributed by M.S. Distributing Co.

GEFFEN RECORDS has restructured its sales staff. The label, which recently cut back to three regional marketing managers, has increased its local marketing managers staff. Through the addition of four staffers, the label now employs nine marketing managers in key markets around the U.S., reports **Jayne Simon**, bead of sales for the label. In talking about the restructuring, she says, "The point is to break bands on the local level. The local marketing managers will be working side by side with Uni Distribution to maximize opportunities in local markets."

CHANGING THE GUARD: Wherebouse Entertainment, which is currently trying to restructure its heavy debt load, has announced that it has a new CFO, **Henry Del Castillo**. Del Castillo, who replaces the departing **Kathy Ford**, previously served as a CFO at **Powerine Oil Co.**, a refiner, distributor, and marketer of petroleum products.

Back in the 1980s, **Jerry Goldress**, now Wherehouse CEO, was CEO at Powerine. In a statement, Goldress said that Del Castillo "was instrumental in managing [Powerine] through its successful 1986 reorganization." The changes were a result of the collapse of the world oil market in the early '80s.

END OF THE DAY: Mobile Record Service, once regarded as the premier jukebox supplier in the U.S., has shut its doors and sold its assets to ATM Distributing, according to a letter from the Pittsburgb-based company. ATM, a one-stop based in Streetsboro, Ohio, is a division of rackjobber Arrow Distribution.

HAIL: **Michael Koch**, president of Koch International, the independent distributor based in Port Washington, N.Y., was named one of 13 winners of the annual Long Island entrepreneur of the year competition, which is sponsored by Ernst & Young, among other organizations. Koch won the sward in the wholesale/distribution category.

MAKING TRACKS: **Robin Wolfson**, formerly director of advertising, promotions, and merchandising, has left Kemp Mill and is seeking opportunities. Sbe can be reached at 202-244-8592 or via voice mail at 202-288-1816.

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TELESCAN EXPANDS

(Continued from page 49)

The Wiz, Strawberries, Best Buy, Hastings, and Camelot, as well as independent shops and even some labels. Although Garvin says he faces competition in each area he serves, he believes Telescan is the only company that provides a diverse range of entertainment-related products and services. Two of his main kiosk competitors are in-touch and Muze.

Many of the retailers are buying in bulk. "The systems are priced so inexpensively that some retailers have them scattered around the store. You now can see in a Media Play or Best Buy or a large Sam Goody from 50 to 70 solo devices," Garvin says.

Aside from retailers, Garvin says record labels are a growing segment of Telescan's business. "We are willing to sell the devices to labels themselves, and they can then install them as a dedicated merchandising unit for their own product in, say, a set of targeted stores



Telescan co-founder Tom Sharpless stands next to the company's Top 100 CD sampling system in a Nobody Beats the Wiz store. Behind him is co-founder Charles Garvin.

where they think they have a good chance of getting some results."

Although he will gladly sell a machine to a record label, Garvin maintains a strict policy against soliciting advertising for kiosks.

"Advertising is a real issue for every maker of interactive devices," he says. "Our policy is that we believe co-op advertising of any flavor is the business of the retailer, and therefore we don't make any effort—as much as we have been tempted to—to approach labels or studios for co-op advertising."

While the majority of Telescan's business falls under the sudio merchandising category, interest in its Video Attractor—a family of systems customers can use to sample theatrical releases via full promotional trailers and albums via music videoclips—has been building for the past several years, according to Garvin.

"We see a much wider variety of devices that use video in cheap, efficient ways," he says, explaining that the company plans to help its clients segue from their typical use of the Video Attractor systems as a store centerpiece to more common usage throughout the store.

"We want to do with video what we've already done with audio; that is, to hsve it percolste throughout the store. You will see from us much smaller, less expensive video devices, which can bring the power of video throughout the store."

Last year, Telescan also made a move into the video game sampling business with its MediaScan systems, and in June the company debuted a fully interactive touch-screen offering in that arena, called GameScan. To

(Continued on page 53)

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Retail

Georgia's Wuxtry: The Stores R.E.M. Put On The Map

■ BY BRADLEY BAMBARGER

ATHENS, Ga.—Thanks to former employee Peter Buck's endorsements in interviews over the years, Wuxtry Records here has become about as famous as any college-town record store can get. Legions of R.E.M. fans make pilgrimages to see the shop where the band's guitarist worked and where the fertile Athens music scene gathered, and still gathers, to stock its record collections.

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WALL

"We hardly advertise anymore because everyone's heard of us," co-owner Dan Wall says. "Because of the connections with the boys in [R.E.M.], we're more international than even we know about."

As recently as 1988, Buck worked at Wuxtry when not on tour, taking his pay in the form of records. Besides Buck, Kate Pierson of the B-52's and Mike Richmond of Love Tractor used to work at the store, too. And, according to Wall, "Everyone who works here now is a musician."



METHE

Such a staff makes Wuxtry an uncommonly musical music store—full of people for whom records are a passion. Located downtown at 197 E. Clayton St., Athens' most venerable music retailer also has a distinctively funky vibe and Southern-style congeniality that are perfect for pleasing people who make Wuxtry part of their pageant of R.E.M. landmarks.

Accordingly, the Athens shop

(Continued on page 54)

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. MONTEREY NIGHTS JOHN TESH GTS
17. SACRED SPIRITS SACRED SPIRITS VIRGIN
18. BETWEEN FATHER SKY AND MOTHER EARTH VARIOUS NARADA
19. I LOVE YOU PERFECT YANNI SILVA AMERICA
20. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
21. MANDALA KITARO DOMO
22. NARADA COLLECTION 5 VARIOUS NARADA
23. NARADA DECADE VARIOUS NARADA
24. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
25. PRECIOUS WATERS RIVER OF LIFE VARIOUS NARADA

TOP REGGAE ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	7	NATURAL MYSTIC TUFF GONG 24103/ISLAND — 7 weeks at No. 1	BOB MARLEY & THE WAILERS
2	2	4	A MI SHABBA EPIC 57801	SHABBA RANKS
3	4	3	TOUGHER THAN LOVE WORK 64189*/COLUMBIA HS	DIANA KING
4	3	9	REAL TING WEEDED 2006/NERVOUS HS	MAD LION
5	5	12	HERE COMES THE HOTSTEPPER COLUMBIA 67056* HS	INI KAMOZE
6	7	5	REGGAE GOLD '95 VP 1429	VARIOUS ARTISTS
7	6	77	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
8	9	15	MURDER LOVE EASTWEST 61737*/EEG	SNOW
8	8	77	PROMISES & LIES VIRGIN 88229	UB40
10	10	2	1,000,000 MEGAWATTS RELATIVITY 1259	MEGA BANTON
11	11	77	SONGS OF FREEDOM ▲² TUFF GONG 512 280/ISLAND	BOB MARLEY
12	14	77	QUEEN OF THE PACK ● EPIC 53763* HS	PATRA
13	12	77	COOL RUNNINGS ● WORK 57553*/COLUMBIA	SOUNDTRACK
14	13	16	TRINITY TABU 530479*/MOTOWN	LUCKY DUBE
15	10	48	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

			★★ NO. 1 ★★	
1	1	20	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871 — 18 weeks at No. 1	LEBO M
2	2	15	BEST OF NONESUCH 79358/AG	GIPSY KINGS
3	3	24	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
4	7	7	HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL. DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
5	5	34	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENNITT
6	6	21	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
7	4	8	A DIFFERENT SHORE WINDHAM HILL 11166	NIGHTNOISE
8	8	19	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
9	9	34	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
10	10	19	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
11	11	37	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
12	13	84	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
13	12	17	LOOKING BACK CURB 77718	MARY BLACK
14	15	59	TALKING TIMBUKTU HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY COODER
15	RE-ENTRY		THE SOUL OF BLACK PERU LUAKA BOP 45878/WARNER BROS.	AFRO-PERUVIAN CLASSICS

TOP NEW AGE ALBUMS™

			★★ NO. 1 ★★	
1	1	69	LIVE AT THE ACROPOLIS ▲¹ PRIVATE MUSIC 82116 — 62 weeks at No. 1	YANNI
2	2	19	LIVE AT RED ROCKS ● GTS 4579	JOHN TESH
3	3	189	SHEPHERD MOONS ▲⁴ REPRISE 26775/WARNER BROS.	ENYA
4	5	5	VIVAI EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
5	4	117	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
6	7	37	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
7	6	11	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
8	9	267	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	10	13	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
10	11	39	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
11	8	14	BEYOND THE THUNDER HIGHER OCTAVE 7073	NEAL SCHON
12	17	3	GYPSY FLAME BAJA 526/TSR	ARMIK
13	13	23	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
14	12	15	TYRANNY OF BEAUTY MIRAMAR 23046	TANGERINE DREAM
15	14	97	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

Ubiquity Grows With Acid Jazz's Wide Appeal

Greyboy, Spirit Level Titles Find Bigger U.S. Audience

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

FUNKIN' THE JAZZ: Ubiquity Recordings/Luv N' Haight in San Francisco got in touch recently, to rightfully chastise us for not mentioning it in a recent overview of acid-jazz reissue activity in these pages and to update us on its current slate.

Ubiquity, you may recall from a Dec. 17, 1994, front-page Billboard story, got its start in 1990, when ex-DJ **Michael McFadin** and his wife, **Jody**, established the label and its sister imprint Luv N' Haight as outlets for rare groove and acid-jazz albums and 12-inches; it was one of the first American lines to delve into the style, which originally burst out of the U.K. While the company initially catered to the club trade, the growing awareness of the genre has attracted a growing coterie of aging jazzbos—like us.

Noting the interesting cross-demographic appeal of the music these days, Michael McFadin recalls a scene he encountered recently at a Tower Records outlet in the Bay Area: "There was a really young kid buying one of our records, and right next to him in line was a lady in her late 40s buying [one as well]."

It's easy to see why the audience has become diverse—the body-friendly, soulful appeal of such Luv N' Haight compilations as the three-volume "Jazz Dance Classics" (which was the product of a rare licensing deal secured from Berkeley, Calif.'s Fantasy Records, a primo receptacle of '60s jazz-funk) and the neo-grooves of Ubiquity artists like **Greyboy** cut across any age line.

McFadin says that all of his company's 50 titles have performed fairly equally in terms of sales. "We're kind of a catalog label," he explains, "and most people are into the whole catalog."

Ubiquity/Luv N' Haight will be issuing "one album a week for the next several weeks," McFadin says. Titles will include a new Greyboy album, a set by London-based **Spirit Level**, and a disc's worth of new material by cult Latin jazz artist **Bobby Matos**. Also due is a reissue of a rare **Ivan "Boogaloo Joe" Jones** album, which originally came out on the musician's own Joka label.

McFadin sells his product through Independent National Distributors Inc., but says his company moves most of its releases direct to mom-and-pops and such small chains as seven-store, Boston-based Hear Music.

With big labels like Fantasy and Blue Note now enthusiastically mining their catalogs for rare groove and funk titles, McFadin says that Ubiquity's business, which once was mostly export, is increasing "a lot" on the domestic side.

He also makes note of the best indicator that a trend is taking off in the U.S.: "All of a sudden, the television commercial people are calling."

FLAG WAVING: **Jule Brown** farms about two acres of the 30-acre spread he lives on in a rural area known as Snow Camp, located in tobacco country between Chapel Hill and Greensboro, N.C. He eats what he grows and supports himself by playing near his home.

He's one of the most amazing performers you're likely to hear this year.

Brown's debut album, "The Legendary Magic Of Jule Brown," on New York's No. 6 Records, is a solo record in the truest sense of the word. Brown plays everything on the set—guitar, drums, organ, piano, harmonica. It's a ghostly, haunting thing: Knotty vocals and eerie chords float through disquieting original songs like "You Say You're Leaving Today," "Take Yourself Away," "You Tore Me In Two," and "That Woman Got To Me."

This absolutely astonishing artist acknowledges the influence of such country performers as **Hank Williams**, **the Louvin Brothers**, **George Jones**, **Ernest Tubb**, and **Bob Wills**. "It's really soulful, passionate, original music," Brown says of his precursors. "It's been mashed up and spat back out."

Brown channels his influences through an entirely self-taught style. "I tend to learn an instrument if there's a need for it, if I hear something in my head," the 26-year-old musician says. "I never took a lesson. I learned chords along the way."

To date, Brown's music hasn't traveled far outside his home region. "For the longest time, I was playing mostly for friends who were having barbeques," he says.

But that changed when **Mark Holland**, who plays in the Chapel Hill band **Jennyanykind**, recorded Brown on his 4-track machine. "We did it in his living room," Brown says. "It took me about two days and cost about $25."

Until now, Brown has been living what he calls a "nonstressful" life. He can hardly be considered part of "the music business" at this point; his interview with Declarations of Independents is his first ever.

But he'll be dipping his toe into the industry waters in August, when he embarks on a 2½-week tour through Florida, Texas, and the Midsoutb organized by No. 6.

"I'm very nervous about that," he says. "There's been no need for me to get out beyond a 30-mile radius."

Hopefully, be'll travel far and wide, for "The Legendary Magic Of Jule Brown" is the best and most original record we've heard so far in 1995.

FROM CDs TO AUDIOBOOKS, TELESCAN EXPANDS

(Continued from page 51)

keep the kiosks' content up to speed with the fast-growing software business, Telescan partnered with publisher IDG, which also publishes Game Pro and Electronic Entertainment magazines and co-sponsored the recent E3 entertainment software exposition in Los Angeles.

"We partnered with them on content, so consumers are able to retrieve the latest games, and IDG provides ratings, parental advisories, and information such as the price and availability," Garvin says.

Like its in-store kiosk competitor Muze, Telescan's newest entertainment category is the bolstering audiobook business, with its new Book Mark kiosk. "We've just gotten into audiobooks within the last few months, but it is a very large and growing part of our business," Garvin says.

"The audiobook business is growing like wildfire. It did something like $2.3 billion last year, and almost all of that was achieved from converting new customers who had no idea what it is like to listen to a book. So it is a very natural lead-in for a merchandising approach that lets them sample before they buy."

Whether it's CDs, videos, game software, or audiobooks, don't expect to ever see a branded look to the Telescan kiosk. "Our products are heavily customized to the look and merchandising aims of the retailer," Garvin says. "We do a large business providing the plain black box that a retailer can use in almost any fixturing of their choice to achieve whatever aims they want."

Garvin says the business is evenly split between Telescan acting as consultant and designing a look for a retailer and the client customizing the machine himself for his own use. "It all depends on the retailer," he explains. "Some of them have very sizable fixturing departments, and they are very able to bend metal and laminate wood, and we are quite happy to let them do it. Alternatively, if they have an idea about what they want, they can give us a few descriptive words, and we will customize it for them."

With a bevy of new products, Telescan is stepping up its sales and marketing efforts. "The music business and especially the video business are very fragmented," Garvin says. "We hit all of the major shows—E3, [the American Book Assn.], NARM, VSDA. And we will be widening our trade show participation greatly over the coming year so we'll be at many of the regional and retail shows and shows put on by distributors such as one-stops. We'll also be advertising a lot more."

In the future, Garvin hints, Telescan will have more to advertise. "We are going to take some of the lessons we have learned in entertainment retailing and apply them to other, nonentertainment retail sectors," he says. He declines to be specific.

Telescan also plans to expand into the online business. "With the entertainment business now finally moving into a position where it can make use of the high-bandwidth approaches out there, there are new areas where we can develop products to supplement the same kind of content," he says.

A long way from the days in the garage, Telescan currently employs about 50 full-time staffers. Aside from Garvin and Sharpless, who serves as company president, the executive staff includes Michael Brachman, head of sales and marketing, and Bill Matthews, CFO.

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GEORGIA'S WUXTRY: THE STORES R.E.M. PUT ON THE MAP

(Continued from page 50)

sells loads of Wuxtry T-shirts and R.E.M. collectibles. "We sell R.E.M. ashtrays ... anything we can find," Wall says. He adds that a gargoyle plaster-cast sculpture sells well not because it has anything to do with R.E.M., but because it resembles the cover art on the band's debut EP, "Chronic Town."

A LOVE OF RECORDS

What started out as a modest used LP business in 1976 has grown to two operations—the Athens Wuxtry and a second store in Atlanta—that each ring up more than $500,000 per year in sales.

Wall and his partner—Mark Methe, who runs the Atlanta shop—were college buddies from Illinois who moved south for the mild climate in the mid-'70s and ended up establishing a retail institution.

"We didn't have any training in business," Wall says. "It was a love of records that got us into this."

The Athens Wuxtry comprises 2,500 square feet spread out among three interconnected stores: the main shop; the sidecar store, ABCD, which stands for "Always Buying Compact Discs," a used CD outlet; and Bizarro Wuxtry, upstairs and around the corner, which sells a multitude of comics and stacks of used vinyl (some of which goes for $1.99 per pound).

The main shop does 70 percent of the business, ABCD 20 percent, and Bizarro 10 percent. The music sales break down to CDs, 50 percent; LPs, 30 percent; tapes, 10 percent; and accessories (mostly T-shirts and posters), 10 percent.

With Athens the home of the University of Georgia, Wuxtry traditionally sees sales dip 20 percent in the summer. But Wall says this is lessening somewhat as Athens' tourism increases.

MEETING THE COMPETITION

The Athens Wuxtry competes with Best Buy and other, smaller stores downtown, according to Wall. But he doesn't really consider those outlets true competition, he says, because Best Buy doesn't have a deep or broad selection, and the small stores each have their particular specialty, whether it's top 40 or used CDs. Wuxtry concentrates on alternative music, meaning not only indie rock but jazz and world music.

"We may not be able to compete with Best Buy on price," Wall says, "but everybody knows we beat them on selection. We carry more jazz than any mom-and-pop in the South-east, for instance. And we still consider ourselves a discount store."



Pictured in Bizarro Wuxtry, the comic book and vinyl emporium in Athens, Ga., from left, are Devlin Thompson, Bizarro Wuxtry's manager, and Dan Wall, Wuxtry's co-owner and manager of the Athens Wuxtry. (Photo: Bradley Bamberger)

Lately, two recent Touch And Go-distributed releases have been top sellers at the Athens Wuxtry: the garage-classical strains of Rachel's "Handwriting" album, as well as the newest from Chicago rockers Seam, "Are You Driving Me Crazy?" A vinyl EP from local band Supervixens is selling well, too. It should: Wall's sister, Debbie, who works in the store, plays in the band.

Another prime mover has been "Sorry Ma, Forgot To Let The Cat Out," an album of 17 Athens bands

(Continued on next page)

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Billboard Spotlights

GOSPEL music

Soaring to new heights, gospel music is electrifying the mainstream market as it continues to attract a broader fan base. The state of this upswing genre is addressed in our August 12th spotlight. Topics to be discussed include an overall market review, sales trends, market potential, activity at retail and upcoming releases.

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GEORGIA'S WUXTRY: THE STORES R.E.M. PUT ON THE MAP

(Continued from preceding page)

playing the songs of the Replacements. Issued as a benefit project by the Athens Area Humane Society, the album features the Woggles, whose singer, Manfred Jones, works at Wuxtry; A Mercy Union, which features another store staff member, Gordon Lamb; Five Eight; the Germans; and Hayride, among others.

Also, Wall says, Wuxtry sees good business with albums recorded locally at producer John Keane's studio, such as those from Widespread Panic; the new Vigilantes Of Love record, "Blister Soul"; and the latest from Vic Chesnutt, "Is The Actor Happy?"

A key portion of Wuxtry's business st both locations is the 10-year-old mail-order service for vinyl records. "We have rare vinyl that even people in New York call down for," Methe says.

"And I'd rather sink money into Miles Davis records than the new crop of alternative stuff that may or may not sell," Methe adds. "A great Miles record is timeless; it will always sell."



The Wuxtry Records store in Athens, Ga., has become a landmark of the fertila Athens music scene and a shrine to all things R.E.M. The shop is located downtown at 197 E. Clayton St. (Photo: Bradlay Bambarger)



Wuxtry Records at 2096 N. Decatur Road in Atlanta does a booming business in not only indie rock, but world music and classic jazz on vinyl. (Photo: Bradley Bambarger)

ATLANTA CLIENTELE DIFFERS

The Atlanta Wuxtry has been around for 18 years. (And the R.E.M. legend extends to it, too. According to Wall, the second time R.E.M. ever played was for free at the back of the Atlanta store.) Located at 2096 N. Decatur Road in the Decatur area east of town, the Atlanta Wuxtry comprises 1,500 square feet and has a slightly different clientele from the Athens outlet.

"There's a huge Zairian expatriate community here," Methe explains. "So I'll sell more African stuff than something like the new Jayhawks album. We keep little [African] flags up to let people who don't speak great English know that we carry something like the new Shimita."

But rock discs move at the Atlanta Wuxtry, too, with "Red Medicine," the new Fugazi album ("10 or 12 a day," Methe says) and "Orange," the latest from the Jon Spencer Blues Explosion, among the hottest current releases.

UP FOR SALE?

With Wall and Methe now involved in other businesses, they have recently begun to consider selling Wuxtry. "This is still fun, but it takes a lot of time," Wall says. "We've thought about putting the stores on the market. We'd be receptive to a good offer."

The Wuxtry name comes from an obscure comic by Jack Kirby, "Boy Commando," which depicted newspaper boya in New York during World War II who moonlighted fighting the Nazis. Their Brooklyn accents turned "extra" into "Wuxtry."

This comic book connection still reveals much of the operation's soul. No. 15 of Peter Bagge's popular "Hate" series of comics features a funny episode with Bizarro Wuxtry and its manager, Devlin Thompson. The comic ends with Bagge's endorsement of Bizarro Wuxtry, dubbing it "the funkiest business establishment I've ever seen."

Reminiscing about the more laid-back days of yore—before the Wuxtry enterprise drew tourists and generated a million bucks a year, and back when R.E.M. wsa just another local band—Wall says, "When I hsve a chance, I like to hang out upstairs in Bizarro because it's quieter, and with all the old records snd weird stuff, it's more like the old days."



Daydream Believers. The J&R Music World staff rallied around Peter Tork as the former Monkee visited the lower Manhattan superstore to promote his new album, "Stranger Things Have Happened" on Beachwood Records. Shown, from left, are Loren Polans, J&R manager; Jim Drzik, J&R assistant manager, pop store; Jay Rosen, J&R assistant manager, pop store; Doug Diaz, J&R head music buyer; Rich Kueton, J&R indie buyer; Charlie Bagarozza, J&R store manager; Mary Jane Glaser, J&R video buyer; Tork; Sue Vovsi, J&R GM; Babsy Rupnarain, J&R marketing; and Burt Goldstein, president of Big Daddy, which distributes the Tork album.

FOR THE RECORD

Grove Atlantic Press is the publisher of both the hardcover and paperback editions of Jack Womack's "Random Access, Senseless Violence." Henry Rollins' 213CD label is publishing the audiobook version only. Incorrect publisher information was given in the July 15 Bibliotech.

Billboard® FOR WEEK ENDING JULY 22, 1995

Top Pop® Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★★ NO. 1 ★★		
1	1	**BOB MARLEY AND THE WAILERS ▲⁵** TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND 33 weeks at No. 1	207
2	2	**BEASTIE BOYS ▲⁵** DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	138
3	6	**JIMMY BUFFETT ▲²** MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	215
4	4	**PINK FLOYD ▲¹³** CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	218
5	5	**BOYZ II MEN ▲⁵** MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	33
6	9	**ENYA** REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	2
7	3	**NINE INCH NAILS ▲** TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	96
8	8	**VAN MORRISON ▲²** POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	8
9	10	**JAMES TAYLOR ▲⁷** WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	216
10	11	**SOUNDTRACK ▲⁸** POLYDOR 825099/A&M (9.98/15.98)	GREASE	34
11	7	**PINK FLOYD ▲¹⁰** COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	218
12	12	**THE DOORS ▲³** ELEKTRA 60349/EEG (12.98/19.98)	BEST OF THE DOORS	201
13	13	**JIMI HENDRIX ●** MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	11
14	14	**STEVE MILLER BAND ▲⁶** CAPITOL 46101 (7.98/11.98)	GREATEST HITS	213
15	18	**JOURNEY ▲⁷** COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	218
16	22	**CREEDENCE CLEARWATER REVIVAL ▲²** FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	123
17	27	**JANIS JOPLIN ▲²** COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	167
18	19	**ENYA ▲³** REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	194
19	17	**ELTON JOHN ▲¹¹** ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	206
20	24	**MICHAEL JACKSON ▲⁶** EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	15
21	15	**MICHAEL JACKSON ▲²⁶** EPIC 38112 (9.98 EQ/15.98)	THRILLER	48
22	20	**LIVE ●** RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	15
23	23	**GRATEFUL DEAD ▲³** WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	108
24	21	**METALLICA ▲⁴** ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	204
25	26	**WHITE ZOMBIE ▲** GEFFEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	11
26	30	**PATSY CLINE ▲⁶** MCA 12* (7.98/12.98)	GREATEST HITS	207
27	16	**GREEN DAY ●** LOOKOUT 46* (7.98/10.98)	KERPLUNK	38
28	25	**OFFSPRING** EPITAPH 86424* (9.98/15.98)	IGNITION	26
29	40	**EAGLES ▲¹⁴** ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	121
30	28	**EAGLES ▲¹²** ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	218
31	29	**NIRVANA ▲** SUB POP 34* (10.98/15.98)	BLEACH	65
32	34	**MADONNA ▲⁴** SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	18
33	35	**ERIC CLAPTON ▲³** POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	215
34	37	**U2 ▲⁶** ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	171
35	—	**VARIOUS ARTISTS** WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	19
36	33	**SEAL ▲** SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	23
37	42	**YANNI ▲** PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	68
38	36	**GLORIA ESTEFAN ▲²** EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	8
39	47	**GREEN DAY ●** LOOKOUT 22* (7.98/9.98)	39/SMOOTH	34
40	31	**THE DOORS** ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	7
41	39	**ANNIE LENNOX ▲** ARISTA 18704 (10.98/15.98)	DIVA	10
42	50	**FLEETWOOD MAC ▲³** WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	181
43	38	**METALLICA ▲²** MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	195
44	—	**MEAT LOAF ▲¹²** CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	185
45	32	**MELISSA ETHERIDGE ▲** ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	40
46	—	**LYNYRD SKYNYRD ▲** MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	86
47	—	**YANNI ▲** PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	49
48	43	**METALLICA ▲³** ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	194
49	48	**SANTANA ▲²** COLUMBIA 33350 (7.98 EQ/11.98)	GREATEST HITS	24
50	44	**SOUNDTRACK** MCA 10541 (10.98/15.98)	RESERVOIR DOGS	17

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Album Reviews

EDITED BY PAUL VERNA

POP

▶ **BETTE MIDLER**
Bette Of Roses
PRODUCER: Arif Mardin
Atlantic 82823

The Divine Miss Midler is back in action with a solid collection of ballads and pop tunes destined for AC and top 40 airplay. First single "To Deserve You" is one of two excellent Maria McKee compositions on the album; other highlights include ballad "In This Life," jazzy pop number "Bottomless," and the title cut. A welcome return by a multitalented hit maker who has all the sizzle to revisit the top of the charts.

★ **SEAM**
Are You Driving Me Crazy?
PRODUCER: Brad Wood
Touch And Go 142

The second full-length issue of mellow noise from these Chicago angst rockers is an all-around winner. As with Seam's previous album, "The Problem With Me," the emphasis here is on intimate emotion, but it's the band's tightly coiled groove that will bend the kids' ears. Seam's flair for songwriting—especially on standout tracks "Berlitz," "Hey Latasha," "Broken Bones," and "Sometimes I Forget"—and a deceptively tough sound from Liz Phair knob-twiddler Brad Wood make this record a paragon of indie cool.

NEW BROADWAY CAST RECORDING
How To Succeed In Business Without Really Trying
PRODUCER: Jay David Saks
RCA Victor 09026

Frank Loesser's 1961 Pulitzer Prize-winning musical was welcomed back to Broadway in April and is still running strong. While lead Matthew Broderick won't erase memories of Robert Morse as the original corporate schemer—a performance Morse duplicated in the film version—the young actor has a similar nonsinister charm. The rest of the cast and orchestra have plenty of brassy gusto, while the current stage narrator, Walter Cronkite, plays it straight. RCA Victor is now the possessor of both the hi-fi stereo and digital-era success stories.

RAP

▶ **SPECIAL EQ**
Revelations
PRODUCERS: Various
Profile 11463

Coming back after a classic debut, its forgotten follow-up, and a one-shot 1994 appearance as a Crooklyn Dodger (with Masta Ace and Black Moon's Buckshot), artist rhymes with fluid urgency over slippery, chunky, midtempo grooves. In first single, "Neva Go Back," he insinuates, "I neva go back/I neva flow wack/I just come back/I just come phat." His poetics show skill throughout, but sound awkward rhyming Jafakean in "Just A Killa," which features Bounty Killa.

▶ **BUSHWICK BILL**
Phantom Of The Raprs
PRODUCERS: Various
Rap-A-Lot/Noo Trybe/Virgin 40512

In the opening moments of this solo set, the diminutive member of Houston's Geto Boys says he likes opera and runs down parallels between it and hard-edged rap. He goes on to paint inspired aural portraits of sex, drugs, violence, and ghetto-stress over thick hip-hop gumbo. Despite these serious themes, Bill is still a comical figure, bragging of his virility while making fun of his dwarfish height. He also proves to be a tender, caring family man (see "Times Is Hard").

JAZZ

★ **CHET BAKER**
Embraceable You
REISSUE PRODUCER: Michael Cuscuna
Pacific Jazz 31676

In these previously unreleased 1957 recordings of late trumpeter/vocalist Chet Baker, his sole accompaniment is bassist Ross Savakus and guitarist David Wheat. Baker's scarcely inflected, almost mesmerized approach to both his instruments made his legend and is borne out by his treatment of such Gershwin themes as the title track, "They All Laughed," and "How Long Has This Been Going On." Includes customarily spare versions of "What Is There To Say," "While My Lady Sleeps," and "On Green Dolphin Street." Especially instructive are comparative vocal and trumpet versions of "Little Girl Blue."

NEW AGE

WILLIAM ELLWOOD
Natural Selections
PRODUCER: William Ellwood
Narada 61049

William Ellwood is neither a virtuoso guitarist nor a distinctive stylist, but he's made an album of arresting, classically inflected themes. Although "Natural Selections" is inspired by the minimalist melodies of Erik Satie—and Ellwood plays his "Gymnopedie No. 1"—the guitarist shares Satie's sense of impressionism more than his austerity. Breathy, sampled flutes ornament "Elysian Fields," and sparse synthesizer and percussion tracks lace "Summer Words." "Blue Period" is especially effective, with an Ennio Morricone-meets-the-blues sound.

SPOTLIGHT



FOO FIGHTERS
PRODUCERS: Barrett Jones, Foo Fighters
Capitol 34027

Band fronted by former Nirvana drummer Dave Grohl—now on vocals and guitar—hits all the right buttons to excite fans of the erstwhile Seattle grunge kingpins. Loud, fast, and driven by inspired songwriting and passionate performances, Foo Fighters' lo-fi sound will also remind fans of other alternative rock and punk taste makers, from Green Day to Offspring to Better Than Ezra. Album's first single, "This Is A Call," is a hit at album rock and modern rock radio. Other similarly compelling tracks include "I'll Stick Around," "Big Me," "Alone+Easy Target." An auspicious debut, marred only by an inappropriate and tasteless cover.

SPOTLIGHT



MAIRE BRENNAN
Misty Eyed Adventures
PRODUCERS: Calum Malcolm, Donal Lunny
Atlantic 82701

Like her sister Enya, Clannad lead singer Maire Brennan is gifted with a delightfully ethereal voice and musical sensibilities that are in tune with the tastes of new age and Celtic folk fans. What's more, Brennan infuses her music with a rhythmic pulse that also makes it palatable for world music lovers. On her second solo effort, Brennan spreads her wings further than on her acclaimed 1992 debut, touching on such areas as flamenco and American folk, with a lively cover of Joni Mitchell's "Big Yellow Taxi." An affecting album from an artist with a formidable musical lineage.

SPOTLIGHT



CYNDI LAUPER
Twelve Deadly Cyns . . . And Then Some
PRODUCERS: Various
Epic 66100

Cyndi Lauper is enjoying a well-deserved career revival, thanks to the international success of this greatest-hits album, which features the reggae-styled remake of her breakthrough hit, "Hey Now (Girls Just Want To Have Fun)." The U.S. release of this set should bring about a similar reappraisal in the States, where Lauper had been unable to match the sales levels of her early work. Besides "Hey Now" and the original version of "Girls," this album contains all of Lauper's hits, plus a cover of Gene Pitney staple "I'm Gonna Be Strong" and previously unreleased Lauper original "Come On Home."

LATIN

▶ **JUAN GABRIEL**
El México Que Se Nos Fué
PRODUCER: Juan Gabriel
Ariola/BMG 29580

With the international press pounding Mexico's image into the tierra, the country's incomparable singer/songwriter Juan Gabriel opts to wear his national pride on his sleeve via magnificient Mexican roots album that expertly intertwines contagious indigenous rhythms, penetrating verse, and wry, gut-wrenching sentiment. Leadoff single "El Palo," which made a stunning, unprecedented debut at No. 1 on the Hot Latin Tracks chart last week, could be followed by any number of potential hits, including bumorous immigrant ditty "Canción 187," playful romantic narrative "Juan Y María," and bittersweet ode to lost love and beloved country "Mi Bendita Tierra."

★ **REVOLVER**
El Dorado
PRODUCER: Mick Glossop
WEA Latina 99531

While fourth album by Spanish one-man band Carlos Goñi sports obvious musical/lyrical influences of his idols Bruce Springsteen and Bob Dylan, this emotive Romantic of the '90s often demonstrates singular penchant for matching vivid lyrical imagery with evocative, earthy musical arrangements. Best radio bets are "Por Un Beso," "Nacidos Para La Gloria," and "Esperando Mi Tren."

COUNTRY

WILLIE NELSON
Just One Love
PRODUCER: Grady Martin
Justice 1602

Like an elemental force of nature, Willie just keeps on yielding the best that country has to offer. He's especially effective here in rediscovering some evergreens, particularly Floyd Tillman's chilling "This Cold Cold War," the classic "Four Walls," "Bonaparte's Retreat" and "Smoke, Smoke, Smoke," and Grandpa Jones' "Eight More Miles To Louisville." Vintage Willie.

CINDY CHURCH
Just A Little Rain
PRODUCERS: Nathan Tinkham, Cindy Church
Stony Plain 1209

Cindy Church has one of the more expressive, torchy voices among young female country singers and displays it in fine form on her sophomore release. She has an ear for others' good songs, especially Floyd Tillman's "I Gotta Have My Baby Back" and Carl Brouse's eerie, gothic "Haunted Honky Tonk."

CONTEMPORARY CHRISTIAN

MARTY RAYBON
PRODUCERS: Marty Raybon, John Guess
Sparrow 1439

A mainstay on the country charts as lead vocalist for Shenandoah, Raybon steps out solo on this wonderful debut in the Christian market. The project marks Raybon's first time as producer, and he also wrote or co-wrote eight cuts on this personal, focused effort. Among the most affecting tunes are "Master Of The Wood," "The Peace Of Loving You," "Drive Another Nail," and the lively-yet-pointed "Show 'Em Your Sermon."

CLASSICAL

★ **VAUGNAN WILLIAMS: A SEA SYMPHONY**
Amanda Roocroft, soprano, Thomas Hampson, baritone, BBC Symphony Chorus, BBC Symphony Orchestra, Andrew Davis
PRODUCER: Andrew Keener
Teldec Classics 94550

Davis and his team give full measure to Vaughan Williams' expansive, heroic first symphony (with text by Walt Whitman), capturing the Ravelian transparency of the orchestral writing and the weightiness of the chorus, especially in the pictorial scherzo "The Waves." Thomas Hampson is wonderfully sonorous in the slow second movement.

★ **HENRY PURCELL**
Hespérion XX: Fantasias For The Viols
PRODUCER: Nicolas Bartholome
Astrée 8536

Davitt Moroney: The Purcell Manuscript
PRODUCERS: Simon Kiln, Michel Bernard
Virgin Veritas 7243 5 45166

Westminster Abbey Choir, New London Consort, Martin Neary: Music For Queen Mary
PRODUCER: David Mottley
Arc Of Light/Sony Classical 66243

On the tercentenary of his death, the great English composer is getting the royal treatment. Scores of recordings of Henry Purcell's works are being issued and reissued this year. Three of the finest are also the most unique. Master of the viola da gamba Jordi Savall—who scored a hit with Marin Marais' music for the film "Tous Les Matins Du Monde"—directs his Hespérion XX ensemble in a haunting performance of Purcell's exquisitely melancholy and seldom-heard fantasiss. Harpsichordist Davitt Moroney has the privilege of being the first to record a batch of newly discovered Purcell keyboard pieces, and be limns depth of feeling in the most modest of materials. With its lead Purcell release, Sony's Arc Of Light imprint presents a set of music written for Queen Mary by Purcell and others, including the complete funeral music with Purcell's famous canzona.

VITAL REISSUES™

CANNONBALL ADDERLEY QUINTET
Mercy, Mercy, Mercy
REISSUE PRODUCER: Michael Cuscuna
Capitol Jazz 29915

Originally billed as a live nightclub performance of Julian "Cannonball" Adderley and his band, this funky blowing session was actually cut in a Los Angeles studio before a crowd of fortunate friends. Adderley, joined by his brother Nat on cornet and Joe Zawinul on piano, performs original themes "Sticks" and "Sack O' Woe," as well as Nat's sharp, punchy "Games." The album's gem, of course, is Zawinul's classic title cut, on which the laid-back groove appears in a longer version than the single that scaled the pop charts in 1967. This reissue group also includes Blue Note albums by Jimmy Smith, Chet Baker, Marlena Shaw, Ronnie Laws, and Earl Klugh.

JOHN COLTRANE AND JOHNNY HARTMAN
REISSUE PRODUCER: Michael Cuscuna
Impulse!/GRP 157

This 1963 session that paired tenor giant John Coltrane with distinctive jazz balladeer Johnny Hartman is a longtime favorite for fans of both artists. Backed by Coltrane's famous band of McCoy Tyner, Jimmy Garrison, and Elvin Jones—best known for their envelope-pushing progressivism—the ambience is sweetly downtempo, with a winning combination of Coltrane's deep saxophonics and Hartman's soulful vocal resonance. Best of a classic set are Coltrane's oft-performed "Lush Life" and a lovely, yearning version of "My One And Only Love." Other Coltrane albums "A Love Supreme" and "Ballads" are part of the same reissue release.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶) : New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★) : New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫) : New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Marilyn Gillen** (L.A.), **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Heidi Waleson** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Dilberto** (new age).

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **BLESSID UNION OF SOULS Let Me Be The One** (3:53)
PRODUCER: Emosia
WRITERS: E. Sloan, J. Pence, M. Senatore
PUBLISHERS: Hit & Run/Tosha/Barbosa/Shapiro Bernstein, ASCAP
REMIXERS: Jerry Lane, Mark Liggett, Ashley Sheperd, David Kershenbaum
EMI 19818 (c/o Cema) (cassette single)

Purveyors of "rural soul" who recently cracked the top 10 with "I Believe" return with a similarly fashioned love song. The difference lies in the rising rhythm base that eventually overtakes this tune. The groove shuffles a smooth and breezy pace that fleshes out the chorus nicely. Second single from the album "Home" has several solid remixes, which should help it generate a warm welcome from the band's already ardent supporters at top 40 and AC radio.

▶ **TAKE THAT Back For Good** (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Arista 2848 (c/o BMG) (cassette single)

Now that this U.K. male vocal act has become all the sales and radio rage throughout much of the world, perhaps U.S. programmers—who have largely ignored this act—will finally look beyond its calculated teen idol image and discover its solid vocal skills. This gorgeous, romantic pop ballad flutters with sweet strings, delicate acoustic picking, and yearning, limber harmonies. A perfect way to chill the summer season away. From the forthcoming album "Nobody Else."

▶ **CURTIS STIGERS This Time** (4:35)
PRODUCER: David Foster
WRITERS: R. Supa, O. Bryan
PUBLISHERS: Colgems-EMI/Super Supa Songs/Moon Junction/EMI-April, ASCAP
Arista 2825 (c/o BMG) (cassette single)

Stigers' sophomore collection, "Time Was," is ushered into pop consciousness with a soul-lined ballad that is mainly fueled on his unusual and throaty vocal style. David Foster's production is lush and melodramatic as expected, though Stigers maintains control over the track at all times, leading the way to a satisfying climax that assures fast and active play at pop and AC levels.

EDDI READER Nobody Lives Without Love (4:00)
PRODUCER: Trevor Horn
WRITERS: Tonio K., L. Klein
PUBLISHERS: N.Y.M./Joiene Cherry/WB Music, ASCAP; Little Reata/Dee Klein, BMI
Blanco Y Negro/Reprise 7691 (c/o Warner Bros.) (CD single)

Not since Lisa Loeb has a laid-back rock ballad fully demanded your attention. A sweeping orchestration accompanies Reader's soaring vocal, which seamlessly flows through four minutes of impressive bliss. Produced by Trevor Horn, this track can be heard on the "Batman Forever" soundtrack.

MAIRE BRENNAN Days Of Dancing (5:25)
PRODUCER: Calum Malcolm
WRITERS: M. Brennan, T. Jarvis
PUBLISHER: Not listed
Atlantic 6292 (cassette single)

Enya did it. So did Enigma. Now Maire Brennan aims to conquer the Hot 100 with an ethereal combination of grace-filled vocals and dreamy synthesizers. Clannad fans will remember Brennan from that Irish act, which also launched the career of our Ms. Enya.

SCATMAN JOHN Scatman (3:20)
PRODUCERS: Antonio Nunzio Catania, Ingo Keys
WRITERS: A.N. Catania, J. Larkin
PUBLISHER: Iceberg/DK/EMI/Edition Scales/BMG
REMIXERS: Hex Hector, Darren Friedman
RCA 64379 (c/o BMG) (cassette single)

Radio programmers just love to jam this kind of silly novelty dance tune, which comes in a variety of engaging moods. The original version has a giddy Euro-NRG tone, while Hex Hector and Darren Friedman's mixes are more hearty and house-driven. All the while, Scatman bends his tongue to rapid, ear-popping effect. Contagious and lots of fun, you can find this track on RCA's upcoming "Club Cutz America" compilation.

PIECES OF A PUZZLE Thank You (4:32)
PRODUCER: Jimmy "JB" Burrell
WRITERS: J. Burrell, D. White, D. Boyd, O. Ansley, A. Burgie
PUBLISHERS: Rap & More/Tonk, BMI
Mogol 901 (c/o Warlock) (cassette single)

Sentimental ode to mom has such a sincere lead vocal that you may be reaching for the Kleenex before the track's end. In the wrong hands, this track could dissolve in sugary muck, but this young male vocal group brings a sincerity to the lyrics that renders it endlessly charming. The act's performance is enhanced by a spare pop/R&B ballad arrangement that would sit comfortably alongside singles by Soul For Real and Boyz II Men. Give it a listen . . . and then call your mom to say thank you.

SUAVE G. Keep It On The D.L. (3:58)
PRODUCER: Anthony Holmes
WRITERS: Suave G., A. Holmes, O. Anderson
PUBLISHERS: Sweet Alyssum/One In The Chamber, ASCAP
Sweet Sable Records 7001 (cassette single)

Suave G. has an easy-going rap style that smoothly glides over producer Anthony Holmes' Chic-like hip-hop groove. The chorus has an infectious, female-voiced "if you don't tell, then I won't tell" refrain that injects a saucy soul flavor into a jam that is ripe for jeep or boombox blasting. There is little difference between the five remixes, so just stick with the tightly edited radio version.

DJ SCOTT & LORNA B. Do You Wanna Party? (no timing listed)
PRODUCERS: Stock & Aitken
WRITERS: Stock, Aitken, Robertson, Robertson, Heatlie
PUBLISHERS: Mike Stock/BMG/Sids Songs/Steppin', BMI
Critique 15550 (c/o BMG) (12-inch single)

Dance music should continue its invasion of rhythm-crossover radio with the frenetic Euro-NRG anthem, which rips hearty percussion at breakneck speed. Lorna B. is a siren with lungs of steel, dominating the track with soaring high notes and ample attitude. Slight remnants of Stock & Aitken's production salad days (when they were two-thirds of the unbeatable Stock Aitken Waterman hit machine) are pleasantly evident and could be a nice playing card with top 40 programmers.

R & B

★ **KEITH MARTIN Moment In Time** (3:37)
PRODUCERS: John Oates, Keith Martin
WRITER: K. Martin
PUBLISHERS: 7 Doves/Keiko India/Rufftones, BMI
REMIXERS: Oji Pierce, Joe Nicola, Gary King
Ruffhouse/Columbia 77944 (c/o Sony) (cassette single)

Martin will continue to gather fans with this second single from his mighty fine debut, "It's Long Overdue." There are moments when this acoustic guitar-framed jam harkens to Babyface's "When Will I See You," though Martin's more gruff lower vocal register assures no confusion between the two. Look for R&B tastemakers to start the ball rolling before popsters wisely join the parade.

BARRINGTON LEVY & BEENIE MAN Murderer (no timing listed)
PRODUCERS: Hyman Wright, Percy Chin
WRITERS: H. Wright, B. Levy, C. Dodd, O. Kelly
PUBLISHERS: Jah Life/Lipstick, ASCAP; Jam Rec/Madhouse/EMI, BMI
Priority 50864 (CD single)

Barrington and Beenie go beyond the expectations of conventional reggae and offer a shady, slinky jam instead. With a vocal roar, the duo pounce on the good-time beat with a gangsta-tuff scowl, while the bass relentlessly devastates. Slaughtering soul.

SIDE EFFECT Keep That Same Old Feeling (4:29)
PRODUCERS: Augie Johnson, Mac McCain
WRITERS: J. Smith, S. McKie
PUBLISHER: J.S./Blue Peach/Great Stuff
Doghouse 33693 (cassette single)

A familiar chestnut is updated with percolating new-jack vibe. Lead singer Elaine Gibbs is saucy good fun, springing from plush male harmonies like a modern-day Gladys Knight. The rap by Def-Jef is disposable, but harmless. Will please those who remember the song, while also opening a few minds to a great jam where no one gets "freaked."

COUNTRY

▶ **CLINT BLACK One Emotion** (2:41)
PRODUCERS: James Stroud, Clint Black
WRITERS: C. Black, H. Nicholas
PUBLISHERS: Blackened/Irving, BMI
RCA 64381 (c/o BMG) (7-inch single)

Black follows his uptempo No. 1 smash, "Summer's Comin'," with a pretty love song laced with steel guitar. No bells and whistles here, just Black's usually flawless delivery of a solid song. A sure bet for country airwaves.

★ **RUSS TAFF Bein' Happy** (3:29)
PRODUCER: Randy Scruggs
WRITERS: R. Taff, T. Taff
PUBLISHER: Tori Taff, ASCAP
Reprise 7685 (c/o Warner Bros.) (7-inch single)

Taff has one of the most incredible voices in any genre of music and is capable of injecting such passion and soul into a song that it comes alive. This tune is a perfect example, as Taff lets loose on this fiery celebration of the joy found in good love. The song has a quality that makes the listener want to stand up and shout. The track is smokin', and Taff's vocals throw fuel on the fire.

★ **STACY DEAN CAMPBELL Honey I Do** (2:57)
PRODUCERS: Blake Chancey, Wally Wilson
WRITERS: S.O. Campbell, A. Anderson
PUBLISHERS: Sony Tree Pub. Co., Inc./Little E Music/Mighty Nice Music/Al Andersongs (BMI)
Columbia CSK 77942

With a driving rhythm track and charismatic vocal, this song is a winner. Campbell's smooth voice makes loneliness sound almost seductive in this uptempo plea for a lover's return. Fresh sounding and fun, this great record could be a cure for the sameness permeating country radio.

WADE HAYES Don't Stop (2:44)
PRODUCER: Don Cook
WRITERS: C. Rains, T. Shapiro
PUBLISHERS: Sony Tree/Great Cumberland/Diamond Struck, BMI
Columbia 77954 (c/o Sony) (7-inch single)

Combine Hayes' vocals with Don Cook's production on a Chick Rains/Tom Shapiro composition and you have to have a hit—which is exactly what it sounds like Hayes has right here. This fun, uptempo romp should find a great deal of support at country radio.

DARYLE SINGLETARY I Let Her Lie (2:59)
PRODUCERS: Randy Travis, James Stroud, David Malloy
WRITER: T. Johnson
PUBLISHER: Big Giant/Dr. Vet/Little Dakota, BMI
Giant 7639 (c/o Warner Bros.) (CD promo)

A well-written tune about a man struggling with his lover's infidelities. Singletary has a stone country voice that does justice to the lyric, as pain turns to resignation. A fine song that could really boost this newcomer's career.

LISA GREGG When You've Had Enough (no timing listed)
PRODUCER: Larry Beaird
WRITERS: P. Faletta, N. Stevenson, B. Foster, T. Pergola
PUBLISHERS: Ellymax, BMI; Wood Monkey/P.A.M.S., ASCAP
Highlawn 003 (cassette single)

Gregg continues to exhibit star-power to spare on this bitter view of infidelity. Her firm and confrontational performance is supported by a bluesy backbeat and an ominous steel guitar solo that quietly winds throughout the track. Kudos to producer Larry Beaird for assembling an arrangement with such texture. Contact: 718-376-0882.

DAVID DANCER It's A Hello-Goodbye World (no timing listed)
PRODUCER: Albert MacDonald
WRITER: L.H. Kohls
PUBLISHER: David Dancer, BMI
Cougar 0980 (CD single)

Though you may not think of Ontario, Canada, as a hotbed for twangy country music, that is exactly where this down-home ditty comes from. Dancer has a world-wise storyteller's baritone voice that is surrounded by simple but brisk instrumentation that will please traditionalists. The first single from Dancer's fine debut album, "Consider Me."

DANCE

JAMMA QUADRANT ONE Summertime (no timing listed)
PRODUCER: Chico Slamm
WRITERS: F. Lannon, O. Colquitt, M. Price
PUBLISHER: not listed
CLR 5215 (12-inch single)

Producer Chico Slamm cooks up a languid organ line over a thick deep-house baseline, making for a smooth and refreshing way to bring peak-hours to comfy close. Do not be fooled, though—there is a nice energy going on here. Rather, this is a flexible, multifaceted jam that is as pleasing to the ear during a relaxed moment as it is in the beat of grinding. Either way, get on it. Contact: 410-522-1001.

ROCK TRACKS

▶ **JILL SOBULE Supermodel** (3:07)
PRODUCERS: Brad Jones, Robin Eaton
WRITERS: O. Baerwald, D. Kitay, B. MacLeod, K. Vigard
PUBLISHERS: Zen of Iniquity/Famous Music, ASCAP; David Kitay/Ensign/Weenie Stand/Warner-Tamerlane/Five Piece Set, BMI
Lava/Atlantic 6299 (cassette single)

On the heels of her breakthrough single, "I Kissed A Girl," Sobule tackles the topic of supermodels with tongue-in-cheek flair. With her stumbling style, the singer comes across more like Tori Spelling than Cindy Crawford. Still, the sarcastic undertone will smack all but the superficial in the face. Taken from the soundtrack to "Clueless," as well as Sobule's Lava/Atlantic debut.

▶ **MATTHEW SWEET We're The Same** (3:03)
PRODUCER: Brendan O'Brien
WRITER: M. Sweet
PUBLISHERS: EMI Blackwood/Charm Trap, BMI
Zoo Entertainment 17161 (c/o BMG) (CD single)

Sweet sounds are back in style. The singer's jubilant vocals and abundant guitar riffs form a thick layer of heavy harmonies that will keep all but the mute from humming. From the Zoo Entertainment album "100% Fun."

MOTORHEAD Sacrifice (3:16)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
CMC International 543 (CD promo)

Eons before Megadeth and Metallica, there was Lemmy and his crew of headbangers. Motorhead celebrates its 20th anniversary with a bone-crushing attack of guitars and fist-waving chants that will keep the Beavis and Butt-head generation rockin' for months to come. The title track to its latest album may not rise above metal specialty shows on radio, but the rebellious kids on the corner are sure to find it just fine—and they are gonna love it. Contact: 919-269-5508.

THE APPLE PORK FOUR Comic Book (2:31)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Colortone 02 (7-inch single)

This San Francisco-based quartet with the appetizing name serves up confusing, creative music. While not exactly rock'n'roll, the Apple Pork Four produce a strange brew of improvisational jazz, blues, funk, and punk. It is difficult to define, but easy to get into. Contact: 415-626-8371.

P. HUX It'll Be Alright (2:08)
PRODUCER: Parthenon Huxley
WRITER: not listed
PUBLISHER: not listed
Black Olive 96 (CD single)

Guitarist/songwriter Parthenon Huxley returns to performing after having produced projects for Sass Jordan and A Man Called E. Backed by a tight rhythm section, he delivers no-frills rock for those who want a fast'n'furious jam. His voice has a world creak that belies the song's sweet pop hook—but that is actually where the primary charm of this ditty lies. Cool for modern rock radio. Contact: 408-394-7176.

THE ASHLEY STOVE The Song Of Soups & Stews (no timing listed)
PRODUCER: not listed/WRITER: not listed
PUBLISHERS: The Ashley Stove, BMI
Amish 003 (7-inch single)

This Raleigh, N.C.-based act has more going for it than strong songwriting, monster-sized guitar riffs, and head-bopping melodies. Each track on this four-song single has an unpredictable structure that manages to captivate and confuse at the same time. Each note veers off in an unwieldy direction, only to ultimately return to a common harmonic thread that holds it all in place. It is disorienting, but fascinating, fun. Contact: 919-833-8865.

RAP

▶ **JUNIOR M.A.F.I.A. Player's Anthem** (5:24)
PRODUCER: DJ Clark Kent
WRITERS: Notorious Big Poppa, Little Kim, Little Ceaser
PUBLISHERS: Undeas/Clarks Tune Funk, BMI
Undeas Entertainment/Big Beat 2221 (c/o Atlantic) (cassette single)

With the help of the super-hot Notorious B.I.G., Junior M.A.F.I.A. is definitely a player for the big leagues in numerous radio formats. A fumbling, funk-rooted bassline and a slow hip-hop beat roll over Junior's raunchy rapping. Look for the cool videoclip supporting this jam, which is already getting crazy action on the Box and many regional outlets.

8 OFF Ghetto Girl (4:08)
PRODUCER: 8 Off
WRITER: A. Aguilar
PUBLISHER: Assassin, ASCAP
Eastwest 5752 (12-inch single)

This anthem to the sweethearts of the street should stir up some interest at rap/R&B radio. An old-school soul melody is culled from samples of Eric B. & Rakim's "Eric B. Is President" and John Tropea's "You Can't Hide Love," while an added anxious rap creates a hardcore hook that bites the brain. Go for this, girl!

BLACK SPURM FEATURING FYNE Dayz & Dayz (4:44)
PRODUCERS: Derek "Grizz" Edwards, Prodige
WRITERS: R. Humbert, D. Edwards, G. Swain, F. Hubbard
PUBLISHERS: Zonkee/Play Hard/WB/Phylum, ASCAP; Hubtones, BMI
III 18023 (cassette single)

Sometimes, ya just wanna be cool and enjoy the world—that is the vibe of this jeep jam, which is soaked with jazz and classic funk musical flavors. The track is plush with loads of ear-pleasing samples and easy-going chants, making this a dope entry for either street play or radio acceptance. In fact, this would sound so hot blastin' from a top 40 boombox. Check out "The Cycle" on the B-side . . . it is seriously slammin'.

LADY APACHE Rock And Comeon (4:10)
PRODUCER: Mad Lion
WRITERS: Mad Lion, Lady Apache
PUBLISHERS: Misam Music, Spinners Choice, ASCAP
Weeded/Nervous 20139 (12-inch single)

Co-produced by Mad Lion, this debut by Lady Apache comes straight from da underground. A twisted raggamuffin rap and mind-numbing backbeat contort over a repetitious piano melody. A nerve-wrecking musical pleasure. Contact: 212-780-7160.

NEW & NOTEWORTHY

DEBORAH COX Sentimental (4:32)
PRODUCER: Dallas Austin
WRITERS: D. Austin, C. Wolfe, D. Cox
PUBLISHERS: EMI-April/Darp/WB/Nuthouse, ASCAP; EMI-Blackwood/Deborah Cox, BMI
Arista 2852 (c/o BMG) (CD single)

It is impossible to completely describe, but some artists have that intangible X factor needed to fly into the sphere of mega-stardom. Deborah Cox clearly exudes that quality and then some on the smokin' first single from her imminent Arista debut. The Toronto native is paired with red-hot producer Dallas Austin and writer Colin Wolfe, stepping forward with a chilled, but wickedly catchy pop/funk ditty that will please jeep purists and popsters alike. Cox will stomp past her competition with a voice that is technically superior, as well as stylishly appealing. The next step is for programmers at pop, R&B, and crossover radio to jump on this future smash ASAP and watch Cox take flight.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: **Brett Atwood** (L.A.)

The Enter*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

Labels Link CDs, Web Sites Via CDLink

■ BY MARILYN A. GILLEN

LOS ANGELES—As RealAudio technology catches on as a way to serve up audio online without the "download" delay, some record labels are also trying a different musical approach within their Internet sites: *real* audio.

Rykodisc and ECM last week became the first labels to roll out CDLink, a new technology developed by the Voyager Co. that connects World Wide Web text and images to the music on existing CDs. "It makes the hot-links online trigger specific passages on a CD when that CD is in the CD-ROM drive," explains Trevor Kaufman, head of online activities for the New York-based Voyager Co. The highlighted bot-links, Kaufman says, can be pictures, graphics, or text within Web sites. "Anything clickable can be linked."



ZAPPA

"It's a way of increasing the value of an existing CD for the consumer and also of maybe reigniting a passion the [consumer] might have for an artist who hasn't been heard from in a while," says Carl Pritzkat, label director for ECM, wbich launched its Web site in February. "Here you can take something that has maybe been on the shelf for years and make it new and exciting again."

CDLink technology will enable the user to retrieve "instant interactive liner notes, without having to go back and press another CD," adds Rykodisc's Lars Murray, who oversaw the label's Web launch last November.

ECM, which can be found online at http://www.ecm.com, is using CDLink in a number of different ways initially, Pritzkat says. For the album "Nordan" by Lena Willemark and Ale Moller, for instance, the Web-based descriptive text written by the artists will be underscored by specific album passages. "They say, OK, on this particular track we were using these particular instruments, and we modified them here, and tried this there, and you can hear exactly what they are talking about," Pritzkat says.

Another ECM CDLink project links an album by David Darling to an online short story that was commissioned to go along with the music, Pritzkat says. "As you read and click, the music serves as a soundtrack for the story."

Rykodisc is trying something a little different with the two CDLink annotated albums it is launching: Frank Zappa's "Hot Rats" and Elvis Costello's "Imperial Bedroom." Users checking out the site will come across what Murray calls an in-depth essay on the Zappa album, for instance; while reading through, they can click on various hot-links to hear for themselves what the writer is talking about.

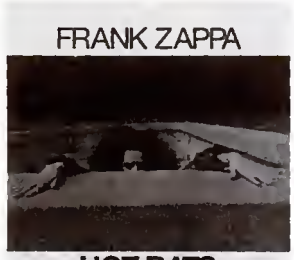
The links also will work to create instant interactive album reviews—although the catch is that readers of the reviews will already have to own the album to hear the audioclips. "It's more for detailed analysis than for decision-making," Kaufman says. "More album appreciation really."

Voyager will put that theory into practice itself via a joint venture with Spin magazine that will see a selection of Spin reviews annotated with CDLink and placed within the Voyager online arena.

'Net surfers can still read the reviews, Kaufman adds, as they can any CDLink annotated text, whether or not they have the specific CD to put in their CD-ROM drives. "It's another level of experience that labels can offer," he says.

Pritzkat says that while online sites

(Continued on page 62)



Frank Zappa's "Hot Rats" is one of the first albums to be "on-line annotated" using Voyager Co.'s new CDLink technology. The interactive album notes, which are hot-linked to the CD, can be found within Rykodisc's online arena.

Jackson's Virtual Museum

Area To Include 'Community Center'

LOS ANGELES—Those wondering where the monumental statue featured in Michael Jackson's "HIStory" theatrical trailer went after production wrapped need look no further: It's in a museum.



JACKSON

"The Museum Of HIStory," to be exact, which opened its virtual doors to online traffic July 4—and was promptly overrun. "Overall Sony Music Online access has gone up by something like 50% since the Michael site went live," says Barry Johnson, head of new technologies for the Epic Records Group. "It created what we call a problem of privilege, because it basically melted our line, so we had to move to a new server to handle all the traffic. But if that's any indication of success, we'll take the problem."

Jackson will wade even deeper into cyberspace on Aug. 3, with his first-ever scheduled online cyberchat with fans. The event promises to be another first as well: It will be carried simultaneously on three commercial online services (AOL, CompuServe, and Prodigy) as well as over the Internet via "Internet Relay Chat," Johnson says. The event kicks off at 10 p.m. EDT.

The new online site (http://www.sony.com/Music/MichaelJackson)

(Continued on page 62)

Online Merchant Dials SoundScan

MAYBE IT'S A SIGN of things to come, or maybe just another scattered signpost along the cyberhighway. In any case, an online record retailer has just become the first such music merchant to report its sales to SoundScan, the company whose data is used in compiling Billboard charts.

"Rock The Strip" (bttp://www1.digiplanet.com/VIM) is a record store in entertainment clothing—an interactive online trivia contest that is billed as the Internet's first episodic game show. Hosted by former MTV VJ Nina Blackwood and DJ Kenny Sargent, the "sbow" opens with music videos from eight different featured artists each month; the bosts tben ask visitors daily trivia questions about the selected artists. Winners get a shot at the monthly grand prize, which in the first month is a CD changer provided by sponsor Fisher Audio/Video. Correct answers also earn tickets redeemable for discounts on such product as CDs and videos.

Whicb brings us to the sell: Also online within the site are product descriptions, audioclips, and ordering information for albums by the featured artists. The site includes corporate advertising and bot-links to other label sites. Labels pay a "co-op fee" to be included in the site, according to marketing VP Gale Rosenberg, who described the entertainment portion of tbe site as an "in-store designed to bring in foot traffic."

While the new site is the first such online-exclusive SoundScan reporter, it's not the first nontraditional retail operation to be included in SoundScan figures, according to SoundScan CEO Mike Fine, who cites other such sales vehicles as QVC and mail order. The requirements, he says, are that SoundScan must be able to verify the sales, that sales reports can be made weekly, and that sellers provide the ZIP code of the purchaser. "I think there will be more reporters," Fine says of the online music merchants, "tbough I think there is certainly some question yet as to how mucb they are really going to sell."

ALSO NEW online is EMUSIC, a Marina Del Rey, Calif.-based online record retailer at http://www.emusic.com. The site has more than 100,000 albums for sale, along with a huge collection of album graphics to peruse. Sales have been relatively slow in the early days (about 100 orders in the first two weeks, according to president Mark Chasan), but bopes run high. "There's always a ramp-up period," Chasan says.

NOT FOR TOWER RECORDS, apparently. The "bricks and mortar" retailer opened a store on America Online June 11, and business has been "very brisk" from day one, according to Tower Records executive Mike Farrace. At launch, the site featured about 12,000 albums, though that number will rise quickly.

*Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.*



NEW RELEASES

BLOCKBUSTER VIDEO GUIDE TO MOVIES & VIDEOS
Creative Multimedia
(PC CD-ROM, $19.99)

Blockbuster Video, which has been testing CD-ROM sales and rental in its stores, wades into the supply side of the multimedia equation with this joint-venture project that is right up its alley, or aisles anyway. Based on a paperback book of the same name, the disc covers more than 21,000 film and (surprise) video titles with short reviews and photographs, as well as videoclips for 40 of the selections, including the 1922 classic "Nosferatu."

If the concept isn't new (the movie-review shelves are already bulging with some wonderful CD-ROM choices by prominent critics), it's the style bere that's noteworthy. This is a good-looking, playful title, from its opening "guided" introduction led by an usher to its movie-trivia game that features the likes of Ingrid Bergman and James Dean as game pieces.

The disc also scores bonus points in a competitive field by addressing the inherent problem in reference titles: their inevitable outdatedness. Buyers of the "Blockbuster Video Guide" can connect to 50-100 online movie-review updates that will be posted monthly, Creative says. Software for doing so is embedded in the disc. Users pay an additional $3 per update for the service, however.

Another highlight in the disc itself is the detailed genre overviews, which provide rich, guided tours of such styles as horror and science fiction, from their rise on the scene to their most recent incarnations in the hands of contemporary filmmakers.

The search engines are also nicely handled, allowing users to narrow their options down by applying any or all of a wide variety of filters, such as film rating, country of origin, awards won, and genre of choice. Thus, anyone in the mood for a five-star, Academy Award-winning horror film would be pointed to "Rosemary's Baby," for instance. Searcbes also can be made by such keywords as actor, director, writer, and general theme ("literature," for instance, or "sex").

Anyone thus sold on a particular film may just want to rush out to a video store to rent it, of course. No problem: This CD-ROM, which will be carried at Blockbuster stores nationwide, includes a "list" feature of user selections, which can be printed out to take to the video store for reference.

MARILYN A. GILLEN

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Child's Play: Scarry Stuff 63
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PICTURE THIS...



By Seth Goldstein

ON FAITH: Is direct broadcast via satellite affecting home video? Most decidedly yes, say satellite proponents such as Thomson Consumer Electronics' **Bruce Babcock**, who heads the programming effort that supports the RCA Digital Satellite System. The evidence is Thomson's alone, however.

Celebrating DSS's rapid growth—more than 1 million dishes have been produced in a year—Babcock told the audience attending the Video Software Dealers Assn. new technology session, held during the May convention in Dallas, that 70% of direct-broadcast subscribers rent and 40% buy fewer videos. Warner Home Video president **Warren Lieberfarb** latched onto the stats in his VSDA presentation emphssizing the need to support the digital videodisc as a retail antidote to DSS.

Trouble is, you have to take the numbers on faith. Babcock won't say where, how, or when Thomson got the data, nor will he say the size of the sample surveyed. U.S. Satellite Broadcasting has 14 premium movie channels on DSS, but doesn't check on VCR habits because "we aim at different markets," says consumer marketing manager **Steve Blum**. "We're not in competition with video stores."

Progammer DirecTV, which does consider retail to be competition, has user data that it refuses to share with anyone, including Thomson, according to the company.

MOO-NEY IN THE BANK? Credit the prospectus supporting Moovies Inc.'s stock offering with a sense of humor. The corporate logo builds a bull's head, sporting a smile and shades, around the double O.

And the motif continues in-store, as customers browse among such sections as "Moosicals," "Moo-Dun-It," "Kung Moo," and "Moo Releases." The whimsy will be piled deeper in the children's section, dubbed "Club Cow-A-Bubba."

But, seriously, CEO **John Taylor** will have nothing left except a credit line to finance acquisitions beyond the 87 stores comprising the start-up chain. Nearly $22 million of the $25.8 million that Moovies expects to net from the initial public offering will go to the retailers who've sold out. Another $1.45 million will be spent on a new management information system and corporate image.

Directory Surveys European Market

No Threat Seen From New Technologies

■ BY PETER DEAN

LONDON—Prerecorded cassettes are alive and well in Europe and, despite the rumblings, are not facing any competition from digital videodisc and video on demand.

That's the basic message from "The European Video Directory," the most accurate survey of the marketplace yet undertaken. Its data indicate that cassette sales and rentals grew 10.2% last year to $6.1 billion, about 40% of the size of the U.S. market.

"The European Video Directory" is a result of a collaboration between the International Video Federation, Espace Video European, and the MEDIA program of the European Union to bolster the video release of European programming.

The objective of these organizations is to provide regular and reliable market statistics, something the industry had never accomplished. America has yet to do the same, although the Video Software Dealers Assn. is taking s stab at creating a rental database.

Says IVF director general Martin Boulton, " 'The European Video Directory' is aimed at eliminating this misunderstanding and misinformation and will be the first of an annual publication that will contain detailed information on the video industry as it develops in the new age of technological evolution."

Much of the information comes directly from key movers and shakers in the market. Their comments are decidedly upbeat.

"Some commentstors would have it that the future for video is at best gloomy and at worst nonexistent, but in my view that is rubbish," says Paddy Toomey, director of Video Collection International and a retail veteran. "I remember well many of the so-called experts who told me 10 years ago that the public would not buy feature films and that video was only viable in rental. Invariably, 'experts' are simply good talkers and get most things wrong.

"I believe that 10 years from now there will be s very strong retail video industry and that a good proportion of it will still be on the cassette as it is today. It would appear the disc is shaping up for a format war between two different suppliers of DVD. Should that war develop, the life of the cassette will be prolonged further."

VCR penetration in large markets and the sheer size of the business are reasons why it will be years before DVD gains the upper hand, says Gary Hunt, European executive VP of Technicolor video services. Developments in the U.S. will lead the way.

While DVD is the likely candidate for the next step, it will not be in more than 5 million American homes by 1999, Hunt notes. Meanwhile, VCR sales, which set industry records in 1994, are projected to bring the player population to 86 million in four years.

Despite the threats of raw-material price increases, which could make cassettes vulnerable to less-expensive media, Hunt believes video could be "safe" for 15 years. "Consumers shy away from change, and the more complex that change, the greater likelihood they will maintain the status quo," he says.

A more conservative Blockbuster, which is investing heavily in Europe, predicts that some form of DVD will be the driving force in the next five to six years. But the chain sees only a limited threat from video on demand.

"It will come, but there are huge barriers in terms of cost and consumer acceptance to be overcome," says international VP Nigel Travis. "VCR is a major fixture that will need some removing and, in the meantime, we intend to build the Blockbuster chain in Europe, as we see a firm market there for some time to come."

Travis draws an analogy with home-shopping services, which have failed to take off in most European territories. "Research tells us that people enjoy visiting video stores because of the browsing experience."

"The European Video Directory" shows the continent as a patchwork quilt of differing cultural and socio-political identities in which video is viewed favorably by some and unfavorably by others. Demand has been stunted by excessive taxation and levies in Scandinavia, a harsh censorship system in Germany, and pay-TV favoritism in France, where government policies have nurtured local station Canal Plus's telecast services.

But the irritants have been minor. Wholesale revenues, according to the directory, jumped 11.2% last year to $2.8 billion. Suppliers have increased their take 44% since 1990, when they reaped close to $2 billion. In fact, studio and independent income has grown faster than consumer revenues, reflecting an increasingly competitive retail environment. Over the past five years, retail expenditures have grown 38.1% from $4.4 billion.

Wholesale revenues from rental product have skidded 39.6% in the

(Continued on page 63)



Onward, Christian Toddlers. In an affort to bring quality childran's titlas to tha Christian markatplace, Sparrow Communications has agreed to distributa Pamplin Entartainmant's lina of audio and video programs, starting with tha iate-summar ralaasa of "Bibleman." Prasent at tha daal signing, from laft, are Bill Heam, Sparrow presidant; Mika Schatz, Pamplin executiva VP; and Gary Randall, Pamplin president.

North Carolina May Pass First Late-Fee Law

■ BY EILEEN FITZPATRICK

Score one for the little guys.

After three years of persistence by local retailers, North Carolina may become the first state to enact a law that would make it a crime not to pay late fees on overdue rental tapes. Stores say deadbeat customers can cost them $100-$200 a week.

The North Carolina House of Representatives agreed to stanch the loss, voting 89 to 11 in favor of HB 511. The Senate could take up the bill before the legislature adjourns this month, or it could postpone action until next year.

HB 511 would make violators liable for three times the amount of daily late fees each day the tape is not returned for 30 days after customers have been notified in writing. The minimum fine is $50.

The state will charge a daily sales tax on what would be considered an

(Continued on page 63)

GET REAL.



The ground breaking, reality-based video for the 90's – ***Real Couples: Sex in Dangerous Places.*** Featuring everyday couples in not-so-everyday adventures, this voyeuristic approach to erotica is sure to bring you real profits.

PLAYBOY HOME VIDEO

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Wal-Mart Expands Rental; Rentrak Mulls Cash Options

WAL-MART EXPANSION: Having solidified its position as a sell-through powerhouse, Wal-Mart is making a big move into rental.

The mass merchant operates approximately 80 rental departments and plans to open an additional 140 by the end of 1996. Its concessions will continue to be operated by rival revenue-sharing companies Rentrak-owned Entertainment One in Effingham, Ill., and SuperCenter Entertainment in Dallas. Each company will get 70 new locations.

In order to execute Wal-Mart's plans, Rentrak needs to invest $8 million, estimates president **Ron Berger**. Rentrak, with s 57% stake in Entertainment One, has already invested $4 million in the company. He figures start-up costs for each location at $100,000.

The cash requirement has several financial analysts speculating that the company will sell off its Pro Image sporting goods stores. Berger adamantly denies wanting to unload the retail chain.

"The Wal-Mart expansion is going to require a tremendous amount of money," he says. "But selling Pro Image is not an option." Berger says Rentrak is looking into a number of financing deals, including an Entertainment One public stock offering. "We could also finance the whole thing internally through loans or selling stock," he adds. "It depends on what's the best alternative."

Meanwhile, Berger says the company's other retail operation, Blowout Video, is slowly expanding. The stores, the first two of which opened in 1993, stock mainly secondary titles at $10-$15. A third location opened in Pittsburgh in June, following the set up of outlets in Seattle and New York.

Berger says the stores are "doing well" and probably won't be sold to provide Wal-Mart financing.

A COKE AND A VIDEO: Blockbuster Entertainment will be selling Coca-Cola products chain-wide as well as in Discovery Zone FunCenters and Paramount Parks locations.

The five-year deal with the Atlanta-based soft-drink king is the first time Blockbuster has formed an exclusive partnership with a food or beverage company.

All Blockbuster locations will install an end cap that is designed to look like a refrigerator and holds 100 20-ounce bottles. The displays will be customized for Blockbuster and will include the retailer's blue and yellow logo. Consumers should see them popping up in stores by August.

According to a Blockbuster spokesman, Coke had been stocking Discovery Zone and Paramount Parks, but wasn't the sole supplier until now. The deal opens the door for an endless number of cross promotions, which the chain is said to be exploring.

MORTAL MANIA: The Aug. 18 theatrical release of the live-action version of "Mortal Kombat" has got New Line Home Video prepping the next big wave of marketing for the video game franchise.

The movie is expected to be a fourth quarter sell-through release. New Line will get the ball rolling early with the Aug. 29 release of "Mortal Kombat—The Animated Video."

The $14.95 direct-to-video title will be packed with $75 worth of discount coupons for "Mortal Kombat" merchandise and tips to play the "Mortal Kombat III" arcade and video game. The video and other related subjects will also be talked up on a "Mortal Kombat" Internet site.

SHELF TALK
by Eileen Fitzpatrick



New Line plans to spend $3 million on advertising the title on major broadcast networks and the Turner cable channels.

Discount coupons feature the offer of s free watch and reduced prices on T-shirts, Pogs, assorted video game accessories, and a subscription to GamePro Magazine. A discount for tickets to the "Mortal Kombat" live-action tour, which begins in September, is part of the package.

Hasbro Toys will support the title on 1.2 million "Mortal Kombat" action-figure packages this summer.

PERSONNEL CHANGE: The Video Software Dealers Assn. has hired **Crossen "Bo" Andersen** for the newly created position of VP and general counsel, replacing executive VP **Rick Karpel**, who left VSDA last month. Andersen will assume Karpel's duties dealing with legal affairs and government issues.

A former assistant California district attorney, Andersen comes to VSDA from the Motion Picture Assn. of America, where he was involved in more than 2,000 anti-piracy investigations. Prior to joining MPAA, Andersen worked in the U.S. Justice Department's anti-trust division.

FOOTBALL FREEBIE: Fuji is giving away a free NFL prerecorded cassette when consumers purchase multiple packages of blank audio and video tapes. "Turf Talk: NFL's 100 Greatest Soundbites" will be available at retail this fall priced at $19.95.

The offer is part of the upcoming Sights and Sounds of the NFL promotion, which includes a "watch and win" contest scheduled to air on NBC Sept. 7-20. The grand prize is s trip for six to Super Bowl XXX in Phoenix.

A freestanding newspaper insert with cents-off coupons for Fuji products is scheduled to hit 45 million homes Oct. 1. The video giveaway, as well as the other promotion elements, will be promoted on in-store displays and in the newspaper insert.

Billboard®

FOR WEEK ENDING JULY 22, 1995

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	10	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	12	2	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
3	3	5	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
4	5	3	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
5	2	2	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
6	6	13	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
6	2	6	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.95
8	7	8	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
8	8	3	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.95
10	37	8	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
11	10	8	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
17	6	6	RICHIE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
18	13	6	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
24	14	2	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1994	NR	19.95
15	13	6	PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1996	NR	19.95
18	37	8	R.E.M.: PARALLEL	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.95
17	22	3	PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Entertainment 50794-3	Various Artists	1995	NR	19.95
18	37	40	JURASSIC PARK ◇	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
18	37	8	HARD BOILED	Fox Lorber Video Orion Home Video 1136	Chow Yun-fat	1993	NR	19.98
20	37	69	YANNI: LIVE AT THE ACROPOLIS ▲[5]	BMG Video 82163	Yanni	1994	NR	19.95
21	37	24	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.96
22	37	40	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
26	26	6	MAVERICK	Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	19.98
24	13	8	THE POLICE: OUTLANDOS TO SYNCHRONICITIES	PolyGram Video 8006348273	The Police	1994	NR	19.95
18	35	37	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
26	26	27	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
21	36	36	FOUR WEDDINGS AND A FUNERAL ◇	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
28	RE-ENTRY		BATMAN	Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	19.98
29	37	53	DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	19.95
30	37	13	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
37	37	2	EYEWITNESS: BIRD	Dorling Kindersley Publishing 5-70822	Various Artists	1995	NR	12.98
32	RE-ENTRY		BATMAN RETURNS	Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	19.95
33	RE-ENTRY		THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
34	NEW ▶		THE CLIENT	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	19.98
35	28	6	THE KILLER	Fox Lorber Video Orion Home Video 1363	Chow Yun-fat	1991	R	19.98
36	27	15	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
37	NEW ▶		JOHN DENVER: THE WORLD LIFE CONCERT	Sony Music Video 49710	John Denver	1995	NR	19.98
38	NEW ▶		BLOWN AWAY	MGM/UA Home Video Warner Home Video 105129	Jeff Bridges Tommy Lee Jones	1994	R	19.98
39	NEW ▶		BARAKA	MPI Home Video 7060	Various Artists	1995	NR	29.98
40	34	34	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

"Funnier than Monty Python! *Hipper than* Fawlty Towers!"

–USA Today

"This utterly original, utterly hilarious series is one of the best comedies ever made."

–The New York Post



AB SOLUTELY FAB ULOUS



"...absolutely unique, absolutely rude and absolutely politically incorrect."

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- The biggest British comedy hit since "Fawlty Towers."
- Big consumer awareness, big critical acclaim—Comedy Central's top-rated show.
- Video release coincides with "Ab Fab" Series 3 debut on Comedy Central, which includes a multi-million dollar promotional campaign.





Series 1, Part 1
Cat. # 8256

Series 1, Part 2
Cat. # 6259

Series 2, Part 1
Cat. # 8260

Series 2, Part 2
Cat. # 8261

$19.98* ea. SRP
$24.98* ea. Canada
Dealer Order Date: 7/21/95
Street Date: 8/15/95

*Suggested Retail Price

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ABC Plans A Lengthy Syllabus For 'Schoolhouse Rock' Line

■ BY MOIRA McCORMICK and AMY K. SWAN

CHICAGO—ABC Video has turned up the juice on its Aug. 8 release of "Schoolhouse Rock."

Starting in September, more than 9 million specially marked cartons of Tropicana's Season's Best juices will feature a rebate certificate good for up to $5 toward the purchase of individual tapes. The back-to-school promotion offers savings on four "Schoolhouse Rock" titles: "Grammar Rock," "History Rock," "Multiplication Rock," and "Science Rock." The rebate certificate, plus proofs of purchase from the Tropicana juice and "Schoolhouse Rock" (and the video's cash-register receipt) can be mailed in through May 31, 1996.

The $5-off coupon will also be packed with the "Schoolhouse Rock" tapes. An on-cassette sticker, along with identification on all "Schoolhouse Rock" point-of-purchase materials, will provide further notice of the offer.

The animated, musical, and educational vignettes of "Schoolhouse Rock," which have been running during ABC-TV's Saturday morning lineup for most of the past 20 years, are designed to help kids learn multiplication tables, as well as rules of grammar, history, and science. "Conjunction Junction," "Lolly, Lolly, Get Your Adverbs Here," and "I'm Just A Bill" are the titles of some of the segments, which, according to ABC, are seen by more than 4 million viewers every week. Each of the video volumes has been digitally remastered, features an original animated introduction, and includes previously unavailable segments.

The 30-minute cassettes, each with eight to 11 three-minute episodes, list for $12.95, about $3 more than the usual price for half-hour programs. ABC Video president Jon Peisinger cites "a number of factors" in the decision to go for a higher price tag, including the digital remastering, original animation, and the "aggressive promotional campaign."

Television spots will air on such cable networks as Nickelodeon, USA, Family Channel, Cartoon Network, Lifetime, and various ABC affiliates. Radio promotions are to run in the top 150 markets. Meanwhile, Video Pipeline's next in-store reel will carry the word to more than 4,000 retailers.

ABC is also exploiting its tie to Paramount Home Video, which distributes the label. A "Schoolhouse Rock" trailer will appear on the front end of Paramount's "The Brady Bunch" cassette, as well as on ABC Video's "Mr. Bumpy's Karaoke Cafe" and on future "Bump In The Night" programs. Twelve, 24-, and 28-piece counter and floor displays are available to retailers.

Other "Schoolhouse Rock" formats are in the offing. In the fall, a "Schoolhouse Rock" CD-ROM will debut from Electronic Arts. TW Kids is rereleasing the original "Schoolhouse Rock" soundtrack, containing songs from the show. And, in first quarter 1996, a cover album featuring alternative rock and urban artists will be released on ABC/Atlantic Records.

Andrew Leary, VP of A&R at Elektra Records and album co-producer, says the project has "been in the works awhile." A portion of the album's proceeds will benefit the Children's Defense Fund. Leary adds, "We will probably do a video with one of the artists." Stone Temple Pilots are reportedly among those acts; however, Leary says no one has been confirmed.

The cover album is intended to target the twentysomething audience that grew up with "Schoolhouse Rock." Peisinger says the videos will be marketed to that group. "We're really having two separate marketings: families with small children, and at the same time we're looking at the 25-plus Generation X demographic." ABC plans to take full advantage of multimedia cross-promotional opportunities.

Peisinger claims "Schoolhouse Rock" is sui generis. "When it comes to defining a preposition or an adverb, the basics of electricity and gravity—with an effective use of animation and music—'Schoolhouse Rock' has stood alone in this category," he says.

VIDEO PEOPLE

Andrew Greenberg is named president of GoodTimes Entertainment Group, which includes the newly formed GoodTimes Licensing and Merchandising and GoodTimes Food, as well as GoodTimes Productions, GoodTimes Entertainment International, GoodTimes Direct, and GoodTimes Publishing and Audio. **Joe Cayre**, president/CEO of GoodTimes Entertainment Worldwide, is also group chairman/CEO.



GREENBERG



KASHA

Kevin Kasha has been promoted to the newly created position of senior VP of sales and distribution. He had been VP of sales.

Paul Newman is appointed to the newly created post of director of nonfeature acquisitions for Columbia TriStar Home Video.

Joe Swyt has resigned as president of Macrovision Corp. in Mountain View, Calif., to found MediaPhysics. Senior VP **Bill Krepick** is named interim president/COO, reporting to chairman/CEO **John Ryan**. Macrovision encodes anticopying signals on cassette, cable, and satellite programming.

JACKSON'S VIRTUAL MUSEUM

(Continued from page 58)

consists of two distinct parts: One area, now fully open, is devoted to Jackson's new two-disc album, "HIStory: Past, Present And Future—Book 1." Within the area are such things as a recorded welcome from Jackson, audio and videoclips from the album (including that aforementioned trailer), exclusive audio commentary from Jackson about various tracks, storyboards detailing the making of the "Scream" and "Childhood" videos, and alternate video mixes.

"We felt it was important to do more than just digitize material and put it online," Johnson says. "We wanted to take people behind the scenes to the making of the album and videos and up close to hear what Michael was thinking and feeling when he wrote these songs."

The other online arena, which will eventually encompass the stand-alone "HIStory" site, has been designed as a seven-story virtual museum, with each of six full floors devoted to a different Jackson solo album (one each for the new set's two discs) and the seventh an "interactive community center" that will function as a jumping-off point for the exploration of various social issues and causes, Johnson says.

Floors, which are accessed through an elevator interface, have staggered opening dates, set for every few weeks throughout the summer. The first level opened July 4; the next level, centered around the album "Thriller," is due to open Monday (17), with the third set for July 31.

Each floor will follow a format similar to that established with level one, Johnson says, which is devoted to the album "Off The Wall." On that level, there are separate rooms for each song on the album, with 30-second audioclips of each track. There also are three videoclip segments that can be downloaded for playback.

Each floor will also have what is called an "interactive exhibit," which branches out beyond Jackson to encompass related subjects.

The first floor's exhibit, "Africa: The Cradle Of Mankind," offers information about the continent and its culture, for instance, along with a database of "hotlinks" to other Internet sites centered on the subject; clicking on hot-links sends users directly into the separate sites.

Interactive exhibits on other floors will include the history of dance, the history of music, "history rediscovered," and "the history of the future."

MARILYN GILLEN

LABELS LINK CDs, WEB

(Continued from page 58)

can deliver the audio themselves as downloadable soundfiles that users would click on in a similar fashion (such "ear candy" is interspersed throughout ECM's site), "the sound quality is just not the same. And if you do try to deliver CD-quality audio, the download times are scary."

Voyager Co. is licensing the CDLink technology for use by other companies on their online sites; "noncommercial sites" won't be charged.

Billboard.

FOR WEEK ENDING JULY 22, 1995

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	1	109	**MICHAEL JORDAN: AIR TIME** FoxVideo (CBS/Fox) 5770	19.98
2	2	7	**SHAWN KEMP THE REIGNMAN** FoxVideo (CBS/Fox) 8219	19.98
3	4	19	**SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS** PolyGram Video 8006368953	19.95
4	8	81	**BAD GOLF MADE EASIER** ABC Video 45003	19.98
5	9	197	**MICHAEL JORDAN'S PLAYGROUND** FoxVideo (CBS/Fox) 2858	19.98
6	5	9	**THE OFFICIAL 1995 NCAA CHAMPIONSHIP** FoxVideo (CBS Video) 8217	19.98
7	7	23	**NBA SUPER SLAMS 2** FoxVideo (CBS/Fox) 8198	14.98
8	6	23	**SHAQUILLE O'NEAL: LARGER THAN LIFE** FoxVideo (CBS/Fox) 8179	19.98
9	11	19	**NBA BELOW THE RIM** FoxVideo (CBS/Fox) 8188	14.98
10	12	13	**NBA JAM THE MUSIC VIDEOS** FoxVideo (CBS/Fox) 4301	14.98
11	3	33	**LESLIE NIELSEN'S BAD GOLF MY WAY◆** PolyGram Video 8006331153	19.95
12	10	278	**MICHAEL JORDAN: COME FLY WITH ME◆** FoxVideo (CBS/Fox) 2173	19.98
13	15	55	**SIR CHARLES** FoxVideo (CBS/Fox) 5992	19.98
14	16	33	**BASEBALL: A FILM BY KEN BURNS** Turner Home Entertainment B5318	179.98
15	RE-ENTRY		**NBA GUTS & GLORY** FoxVideo (CBS/Fox) 5981	14.98
16	18	69	**NBA JAM SESSION** FoxVideo (CBS/Fox) 5559	14.98
17	19	41	**WORLD CUP USA: OFFICIAL PREVIEW** PolyGram Video 8006315733	14.95
18	20	27	**NBA REWIND: THE FUNNIEST & FINEST PLAYS** FoxVideo (CBS/Fox) 8158	14.98
19	13	39	**75 SEASONS: 75 TH ANNIVERSARY OF THE NFL◆** PolyGram Video 8006319053	19.95
20	14	97	**NBA DREAM TEAM** FoxVideo (CBS/Fox) 5616	9.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	1	25	**YOUR PERSONAL BEST WITH ELLE MACPHERSON** Buena Vista Home Video 3851	19.99
2	2	17	**KATHY SMITH: POWER STEP WORKOUT** WarnerVision Entertainment 50902-3	19.95
3	3	33	**ALI MACGRAW'S YOGA MIND & BODY** Warner Home Video 35826	19.98
4	5	79	**CINDY CRAWFORD/THE NEXT CHALLENGE** GoodTimes Home Video 05-7100	19.99
5	13	123	**CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT** GoodTimes Home Video 7032	19.99
6	6	3	**THE GRIND WORKOUT HIP HOP AEROBICS** Sony Music Video 49659	12.98
7	14	11	**QUICK TONING: ABS OF STEEL WITH TAMILEE WEBB** WarnerVision Entertainment 51314-3	14.95
8	4	65	**YOGA PRACTICE FOR BEGINNERS** Healing Arts 1088	19.98
9	10	9	**THE BEST OF STEP REEBOK TV** PolyGram Video 8006339073	14.95
10	7	41	**KATHY SMITH'S NEW YOGA** WarnerVision Entertainment 50570-3	19.95
11	17	15	**ABS OF STEEL 3** WarnerVision Entertainment 134	9.95
12	9	141	**BUNS OF STEEL 3 WITH TAMILEE WEBB** WarnerVision Entertainment 131	9.95
13	11	153	**ABS OF STEEL 2 WITH TAMILEE WEBB** WarnerVision Entertainment 133	9.95
14	16	21	**T'AI CHI FOR HEALTH** Healing Arts 1044	29.98
15	18	21	**REEBOK AEROSTEP** PolyGram Video 8006330553	19.95
16	15	3	**BUNS OF STEEL: POWER YOGA** WarnerVision Entertainment 51322-3	14.95
17	12	133	**STEP REEBOK: THE VIDEO** PolyGram Video 4400847853	29.95
18	8	169	**ABS OF STEEL WITH TAMILEE WEBB** WarnerVision Entertainment 132	9.95
19	NEW▶		**KAREN VOIGHT: STRONG & SMOOTH MOVES** ABC Video 44038	19.95
20	19	25	**MEN OF STEEL: ABS OF STEEL** WarnerVision Entertainment 185	14.95

◆ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

PolyGram Gets Scarry; Warner Home Video Makes 'Play' For Preschool Lines



by Moira McCormick

SCARRY TALES: We recently did a roundup story on preschool video, the fastest-growing subcategory in the children's market (Billboard, July 1). Since then, some new entries in the genre have emerged, notably from PolyGram Video and Warner Home Video.

PolyGram, whose kid-vid profile had been pretty low since it lost its "Mighty Morphin Power Rangers" license to WarnerVision, recently announced plans to expand children's programming to include 52 episodes of "The Busy World Of Richard Scarry." The animated series is based on the best-selling preschool books (over $100 million in worldwide sales) by the late, lamented writer and illustrator.

"Busy World," which had been airing on Showtime, was set to begin airing this month on Nickelodeon's Nick Jr. preschool segment. Featuring favorite series characters like Huckle Cat and Lowly Worm, each episode encompasses three seven-minute stories plus two musical interstitials. The first two titles, which street July 25 at $9.95 each, are "The Best Birthday Present Ever" and "Sergeant Murphy's Day Off." PolyGram is working with the New York Hall of Science to promote the series via an interactive science exhibit of "Busytown," which will be on view there until Sept. 10, before traveling the country.

Senior sales and marketing VP **Bill Sondheim** says PolyGram's "Busy World" is not to be confused with four previous **Richard Scarry** titles, which were acquired by Sony Wonder from Random House. Sondheim, a father of two young Scarry devotees, says he knew "from a personal as well as professional standpoint how potent this property would be. According to VideoScan, those first four have averaged 500,000 units apiece and now sell 20,000-30,000 units a year." In fact, the numbers are bigger, he claims, since Toys 'R' Us does not report to VideoScan.

Sondheim views the series' TV presence as crucial: "Ongoing exposure builds repeat viewing, which leads to a video purchase." He acknowledges the current flood of preschool product, but says, "There's not an enormous amount of *brand* preschool product. We're trying to acquire product which already has major brand awareness, and convert that awareness to video consumption."

Marketing plans include making available to major retail accounts 4-foot, full-color growth charts, "which they can use for in-store merchandising and giveaways," says **Laura Smith**, director of children's marketing. "We're [packaging] free sticker sheets on the videos themselves as well. It's important for us to differentiate between our own product and the four older titles." Point-of-purchase materials, Smith notes, include a 24-pack display with a Richard Scarry header card.

"We're doing on-air promos with both Nickelodeon and Showtime. We're also [negotiating] with three Richard Scarry licensees—Simon & Schuster, Tomy Toys, and Gund—regarding possible cross-promotions," she adds. "We'll probably release the video product in pairs every quarter, which enables us to continually offer new opportunities to licensees."

Having worked with such popular lines as the Power Rangers, X-Men, and **Shari Lewis**, "We've seen how to maintain a product over a long period of time—and not lose momentum or oversaturate," says Sondheim. "You'll be seeing a plethora of product from us," including entries from Jim Henson Production Co.'s "Stinky & Jake," which airs on Fox Kids; "Wishbone" from Big Feats! Entertainment, which

(Continued on next page)

NORTH CAROLINA MAY PASS FIRST LATE-FEE LAW

(Continued from page 59)

additional rental transaction. Video games are also covered.

The legislation is sponsored by North Carolina Republican Rep. John Weatherly and has been moved to committee in the Senate. "The session closes this month, and we might not be able to get the bill voted on," says Weatherly, "but there's still hope it will be acted on by the time the session ends." He and the retailers who initiated the legislation are confident that it will pass.

"What helped is tacking on the sales tax and looking at it as an additional dsy rental, whicb is taxable," says North Carolina Video Software Dealers Assn. chapter president Monty Winters.

Weatherly says, "We found out that [late fees were] not only an acute problem for retailers, but a tremendous loss of sales tax."

Winters, who owns Club Vid Movie Superstore in Archdale, N.C., was instrumental in drafting HB 511 along with Bob Edwards, a former North Carolina VSDA chapter president and owner of the Movie Man, with two stores in Greensboro, N.C. However, another retailer got the ball rolling before the VSDA chapter became involved.

Frustrated with the lack of legal clout needed to collect late fees, Albert McCarter, a dealer in Cherryville, N.C., brought the problem to Weatherly's attention while the representative was campaigning in 1992.

"He asked me if I really wanted to help people," says Weatherly.

McCarter, Winters, and Edwards pursued the issue. Weatherly introduced an earlier version of the bill, which was voted down in committee soon after he arrived in the House. But a Republican sweep in 1994 reactivated the proposal.

Winters claims that the law would be the first in the nation to "have any teeth" in collecting late fees. "This will be a landmark for retailers," he adds, "because we not only lose revenue, we lose the customer as well."

Currently, the retailers' only recourse is small claims court. Winters says judges usually fine deadbeats the price of the tape, but this covers only a fraction of lost revenues. One of Winters' customers had run up $1,000 in late fees; the retailer wrote off $30,000 in uncollected charges last year.

North Carolina could be leading a national campaign. Winters has forwarded HB 511 to VSDA chapter presidents in Cleveland, Chicago, and Syracuse, N.Y.

DIRECTORY SURVEYS EUROPEAN MARKET

(Continued from page 59)

same time frame, outpacing the 22.2% decline among retailers, who can trim purchases to cushion lessening consumer interest.

The U.K. continues to dominate the rental and total markets, with a 22.5% and 28.1% share, respectively. Its 1995 revenues of $757.5 million finished significantly ahead of second-ranked France, which pulled in $663.4 million. Germany was third at $466 million, followed by Italy at $204 million, Spain at $251.8 million, and the Netherlands at $107.6 million.

Great Britain, Germany, France, and Italy accounted for 63.7% of rental wholesale revenues and 79.2% of rental and sell-through.

Sell-through has become the great equalizer among program suppliers. American movies comprise up to 90% of the European rental market but only 40% of purchases. Disney holds a 12%-15% share of sell-through volume, leaving a healthy 45% to nontheatrical titles, many of them produced locally. Nothing comparable exists in the U.S., where Disney has cornered 35%-40% of sell-through and movies dominate throughout.

It is this product area with which Espace is most closely allied, lending money to help European suppliers market and distribute. In effect, the organization has helped to create a sizable home-grown industry that tried to reach the 61% of all European homes equipped with a VCR.

The potential is being tapped. On average, video now generates almost twice the theatrical revenue throughout Europe. In some countries, it's much higher: Video has 3.5 times the theatrical revenue in the U.K. and Denmark. Smaller VCR markets still have a distance to go. In Greece, where video is underdeveloped, cassette revenues are one-quarter of theatrical.

Billboard. FOR WEEK ENDING JULY 22, 1995

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	3	3	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
2	1	5	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
3	7	3	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
4	2	5	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
5	4	4	JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
6	5	13	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
7	14	3	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
8	6	8	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
9	8	4	DROP ZONE (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
10	12	2	LITTLE WOMEN (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
11	16	2	STREET FIGHTER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82366	Jean-Claude van Damme
12	9	10	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
13	13	8	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
14	10	11	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
15	NEW▶		COBB (R)	Warner Home Video 13365	Tommy Lee Jones
16	NEW▶		THE LAST SEDUCTION (R)	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman
17	11	6	RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
18	18	6	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
19	17	7	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
20	15	6	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
21	27	3	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG (PG-13)	FoxVideo 8730	Mimi Rogers Bruce Davison
22	NEW▶		MIXED NUTS (PG-13)	Columbia TriStar Home Video 01013	Steve Martin Madeline Kahn
23	20	11	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
24	22	16	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
25	21	7	THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes
26	NEW▶		EAT DRINK MAN WOMAN (NR)	Hallmark Home Entertainment 30013	Sihung Lung Khie-Mei
27	23	10	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
28	26	6	HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
29	19	8	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
30	28	17	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
31	24	11	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
32	25	7	HIGHLANDER-THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
33	NEW▶		SCARLETT (NR)	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton
34	30	17	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
35	29	11	BLUE SKY (PG-13)	Orion Home Video 3783	Jessica Lange Tommy Lee Jones
36	31	3	QUEEN MARGOT (R)	Miramax Home Entertainment Buena Vista Home Video 4439	Isabelle Adjani Daniel Auteuil
37	NEW▶		LEGENDS OF THE NORTH (NR)	Vidmark Entertainment 5983	Randy Quaid
38	35	4	SAFE PASSAGE (PG-13)	New Line Home Video Turner Home Entertainment 4075	Susan Sarandon Sam Shepard
39	33	16	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
40	NEW▶		READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	1	19	**THE LION KING** Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
2	4	13	**MARY-KATE & ASHLEY: SEA WORLD** ◇ Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
3	2	13	**THE PAGEMASTER** FoxVideo 8641	1994	22.98
4	6	13	**MARY-KATE & ASHLEY: MYSTERY CRUISE** ◇ Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
5	3	7	**BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT** MTV Music Television/Sony Music Video 49658	1995	14.98
6	10	3	**THE ADVENTURES OF BATMAN: THE JOKER** Warner Home Video 13900	1995	9.95
7	5	37	**SNOW WHITE AND THE SEVEN DWARFS** Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
8	9	93	**ALADDIN** Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
9	12	3	**THE ADVENTURES OF BATMAN: THE RIDDLER** Warner Home Video 13898	1995	9.95
10	18	3	**THE ADVENTURES OF BATMAN: TWO-FACE** Warner Home Video 13899	1995	9.95
11	20	3	**THE ADVENTURES OF BATMAN: ROBIN** Warner Home Video 13901	1995	9.95
12	7	27	**DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE** Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
13	14	21	**BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD** ◇ MTV Music Television/Sony Music Video 49616	1995	14.98
14	8	27	**THE LAND BEFORE TIME II** MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
15	17	5	**CASPER'S GOOD DEEDS** MCA/Universal Home Video/Uni Dist. Corp. 81381	1995	9.98
16	11	21	**BEAVIS & BUTT-HEAD: WORK SUCKS!** ◇ MTV Music Television/Sony Music Video 49615	1995	14.98
17	16	13	**JASMINE: JASMINE'S WISH** Walt Disney Home Video/Buena Vista Home Video 4083	1995	12.99
18	NEW ▶		**IN SEARCH OF DR. SEUSS** Turner Home Entertainment	1995	14.98
19	13	11	**BARNEY SAFETY** Barney Home Video/The Lyons Group 2005	1995	14.95
20	15	11	**JASMINE: THE GREATEST TREASURE** Walt Disney Home Video/Buena Vista Home Video 4081	1995	12.99
21	NEW ▶		**MIGHTY MORPHIN: FOREVER FRIENDS** Saban Entertainment/WarnerVision Entertainment 42033-3	1995	12.95
22	NEW ▶		**A DAY WITH MONKEYS** Kidvision/WarnerVision Entertainment	1995	12.95
23	NEW ▶		**DAISY-HEAD MAYZIE** Turner Home Entertainment	1995	9.98
24	19	11	**ARIEL: WISH UPON A STARFISH** Walt Disney Home Video/Buena Vista Home Video 4078	1995	12.99
25	NEW ▶		**THE MAGIC SCHOOL BUS HOPS HOME** Kidvision/WarnerVision Entertainment	1995	12.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

CHILD'S PLAY

(Continued from preceding page)

debuts in October on PBS; and ABC's hi-tech series "ReBoot."

"One of the beauties of getting good kids product," says Sondheim, "is the ability to keep replenishing consumer demand."

Warner Home Video's new live-action preschool series "Babies At Play" aims a bit younger than does "Busy World," with a target audience of 9 months to 4 years. The three-volume series appeals to little ones by showing their peers "playing, learning, and experiencing family life with songs of old and new," Warner claims.

Created by producer/director **Tami Williams**, the series comprises three titles, "In Their Favorite Places," "On A Fun, Rainy Day," and "Under A Blue, Blue Sky," each just under 40 minutes for $14.95.

POSTSCRIPT: Child's Play's final musings on this year's Video Software Dealers Assn. convention weren't able to run last month, but we thought our views on one particular aspect of the VSDA show are still worth noting.

As we walked through the Dallas Convention Center exhibition hall, we were inundated with kid-friendly costumed characters running around, puppet shows, live revues based on family movies like "The Swan Princess"—and yet no one under 18 was allowed on the floor. Thankfully, there were thoughtful people like Arrow Video's VP of sales **Alan Sherman**, who escorted his booth's Gumby character outside the hall to cheer up a pair of crestfallen kids (our Lily and her pal **Jeremiah**, who won't be 18 for another decade plus).

We know about insurance regulations and all. But isn't it a wee bit ludicrous to have a convention awash in tot-pleasing characters like Barney, Lamb Chop, and Huckle Cat—not to mention the myriad kiddie-oriented presentations—and not let kids in to see them?

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

INXS, "The Great Video Experience," PolyGram Video, 94 minutes, $19.95.



Begiooiog io Aostralia with the amhition of six music-loviog huddles who in 1977 decided to get together and give the touring life a go, the INXS story has unfolded to greater success than they ever imagined. Seventeen years later and still going strong with its original lineup, the baod's rise to international stardom comes alive in this straight-ahead chronological documentary. The time lins is interrupted frequently hy intervis ws with lead singer Michael Hutcheoce aod other hand memhers, as well as some eye-catchiog concert footage filmed over the years and numerous videoclips—some of them previously unreleased—culled from their cache of alhums. Among the hits are "Need You Tonight," "Heaven Sent," "Bahy Don't Cry," "Beantiful Girl," "Not Enough Time," "The Gift," "Mystify," "These Are The Times," and "Taste It."

"Picture This! Sing-Along—Walk Ride Fly," Goldsholl: Learning Videos (800-243-8300), 30 minutes, $14.95.

Another one for the "way things work" category, this fun half-hour iovestigates the merits of wheels, wings, and even feet via a collage of live-actioo footage aod original songs. Short ssgments focus on such people-movers as cars, trucks, huses, planes, and eveo windsurfers. In perhaps the most eye-catching chapter, the cameras take to the sky and provide some footage of hot-air halloons in motion, including the colorful one pictured on the cover. Also availahle from Goldsholl is "Picture This! At The Zoo," a live-action animal adveoture that follows a similar format.



"Barney: Making New Friends," The Lyons Group (214-390-6000), 30 minutes, $14.95.

Based oo his downright uocanny popularity, making new friends is not something most people would think Barney might have trouble with. But in his latest video, the purple ooe lsts children in on the difficulties often associated with moving to a osw city and going to a new school. The program also explores what it might be like to come hack and visit an old neighborhood or school after heiog away for some time. Of course, Barney provides plenty of demonstrations ahout ways kids can hest help newcomers feel welcome and at home in any situation. The usual sing-songe, skits, and dances are here, and there's also a hrand new treehouse and some new characters.

"Learn To Hip-Hop Dance," M.A.D. Degrees Productions (800-326-4997), 30 minutes, $19.95.

Aerohics for children? You het. This compilation of short routines—led primarily hy a set of teen twins adorned in hlack cutoff jeans and fringed vests for a class of children wearing varying degrees of cool strset clothes—looks at first more like a youth fashion show than a workout class. But the look and feel of this video might not he entirely ridiculous, as it lends a casual, fun air to the proceedings that is entirely appropriats for its intended audieoce. The workout, geared primarily toward late elementary- and junior high-aged children, includes a warm-up and sequences with names like "Ths Happenin' Hornpipe" set to mellow hip-hop tunee.

SPORTS

"College Foothall's Greatest Games," ESPN Home Video/ABC Video, 45 minutes, $14.95.

College foothall's greatest hits (and tacklee and runs and touchdowns) as determined hy an extensive survey of coaches are corralled into ons triumphaot video with color commentary provided hy ESPN's own Chrie Fowler from Miami's Orange Bowl. The lineup, from No. 10 to No. 1: Harvard vs. Yale in 1968; Stanford vs. California io 1982; UCLA vs. USC in 1967; Notre Dame vs. Houstoo in 1979; Miami vs. Boston College in 1984; Notre Dame vs. Michigan State in 1966; Army vs. Notre Dame in 1946; Texas vs. Arkansas in 1969; Nehraska vs. Miami in 1984; and Nehraska vs. Oklahoma io 1971.

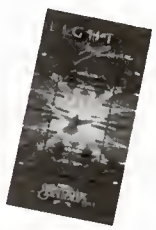


Interviews with some of the players aod coaches who made it all happen pepper the footage, which delivers all the hype, incredihle playe, comehacks, aod upsets foothall fans expect.

NATURE

"Lightdance," Miramar Productions/BMG Distrihution, 40 minutes, $19.98.

Carlos Santana provides the instrumental score to this natural high, provided courtesy of sweeping, artfully manipulated film footage from award-winning cinematographer David Fortney. Digitally mastered "video alhum" includes seven sequences, each of whicb explores the evsr-changing patterns of natural and synthstic light as it dances acroes a variety of hackgrounds.



Among the Saotana selections are "Bella," "Europa," "Aqua Marine," "Blues Latino," and "Dance Sister Dance." These new age/nature videos continue to generate consumer interest, and this one—with added exposure via Saotana's current summer tour—would make a fine addition to the collection.

DOCUMENTARY

"Forecast For Victory," The Weather Channel (800-441-1600), 57 minutes, $19.95.

Uoique documentary focuses oo the various effects of weather on not only D-Day, hut soms of the most salieot hattles of World War II. The program—which dehuted on the Weather Channel in June—looks not ooly at the ways in which the powerful, ofteo unpredictahle forces of nature played a hand in the outcome of even the hest-planned military action in favor of one side or another, hut also at the difficulty surveyors had in trying to forecast and report wsathsr cooditions 50 years ago. This one of a kind video will appeal to historians, as well as those interested in World War II, weather, or hoth.

CHILDREN'S

"Thomas & The Special Letter & Other Stories," Anchor Bay Entertainment (800-786-8777), 40 minutes, $12.98.

The 14th volume in the Thomas The Tank Engins & Friends series, which contains six sborts plus the latest Thomas-starring music video, is in the haods of Video Treasures parent Anchor Bay. Among the stories ars the title episode, which finds an over-anxious Thomas almost missing a journey to a remote station to see a special friend of Sir Topham Hat; "Home At Last," which features a homecoming/daring rescue with Skarloey; and "Toad Stands By," in which Oliver and Toad prepare to teach the trucke a lessoo in humility. "Don't Judge A Book By Its Cover" is the entertaining and semieducational videoclip.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 20, **BMI Jazz Composers Workshop Eighth Annual Jazz Showcase Concert,** the French Institute/Alliance Francaise, New York. Sarah Greenwood, 212-830-6411.

July 25, **"Technology: How Is It Working For Us?,"** brown-bag lunch and workshop presented by AIMP, BMI office, New York. 212-758-6157.

July 25, **"Major Label Strategies In Marketing,"** panel presented by the Los Angeles Music Network, Derby, Los Angeles. Sandra Archer, 818-769-6095.

July 25, **Women In The Music Business Assn. Memphis Chapter Meeting,** open to nonmembers, Racquet Club, Memphis. 901-725-4940.

July 29, **NARAS Global Song Marketing Summit: Defining Domestic And International Markets,"** presented by the Texas branch of NARAS, Omni Hotel, Austin, Texas. 512-328-7997.

AUGUST

Aug. 4, **Women In Music Business Assn. Event,** including a forum on the music business followed by a seminar on "Alternative Ways To Market Your Music," New Conservatory Theatre, San Francisco. 415-386-4303.

Aug. 6, **Fifth Annual San Diego Music Awards,** Spreckels Theater, San Diego. 619-274-7362.

Aug. 10-12, **13th Annual T.J. Martell Foundation Neil Bogart Memorial Fund Rock'n'Charity Celebration,** various locations, Los Angeles. Amanda Eisner, 310-247-2980.

Aug. 10-13, **Second International Country Music Workshop,** Music City Sheraton, Nashville. 615-329-2482.

Aug. 14, **Fourth Annual T.J. Martell Team Challenge For The Martell Cup Golf Tournament,** Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-888-0617.

Aug. 17-20, **POPKOMM,** Congress Centrum OST, Cologne, Germany. Andrea Zeck, 011-49-202-278-310.

Aug. 19-20, **Entertainment Entrepreneurs Conference,** presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

Aug. 21, **Fourth Annual Bobby Hatfield Celebrity Golf Classic And Righteous Brothers Concert,** benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Coyotes Country Club, Buena Park, Calif. 714-833-3461.

Aug. 24-27, **BLAST Music Convention,** Omni Hotel, Jacksonville, Fla. 800-725-2788.

SEPTEMBER

Sept. 6-9, **National Assn. Of Broadcasters Convention,** New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, **MTV Video Music Awards,** Radio City Music Hall, New York. 212-258-8000.

Sept. 14, **T.J. Martell Foundation 20th Anniversary Gala And Humanitarian Award Dinner,** honoring Clive Davis, New York Hilton, New York. Muriel Max, 212-245-1818.

Sept. 16-18, **Focus On Video '95,** International Centre, Mississauga, Ontario. 416-531-2121.

Sept. 19-20, **Third Annual Hollywood 2000 Conference,** focusing on new formats, markets, and distribution channels for home entertainment, Wyndham Bel Age Hotel, Los Angeles. Trisha Allen, 714-513-8648.

Sept. 19-20, **VSDA Second Videogame And New Technology Conference,** Riviera Hotel & Casino, Las Vegas. 818-385-1500.

OCTOBER

Oct. 4, **Country Music Assn. Awards,** Grand Ole Opry, Nashville. 615-244-2840.

Oct. 5-8, **Audio Engineering Society 99th Convention,** Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards,** Marriott Marquis, New York. 212-536-5002.

Oct. 18, **WOMEX '95,** conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

Oct. 19-21, **20th Annual Friends Of Old-Time Radio Convention,** Holiday Inn North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 20-25, **NARM Wholesalers Conference,** Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 22-24, **European Dance Music Convention,** Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 24-26, **East Coast Video Show,** Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

Oct. 24-26, **REPLItech Asia,** Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

NOVEMBER

Nov. 2, **ITA Seventh Annual Magnetic & Optical Media Seminar,** Mark Hopkins Hotel, San Francisco. 212-643-0620.

Nov. 8-10, **Billboard Music Video Conference,** Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.



Country Cure. Country artists Tim McGraw, Tracy Lawrence, Little Texas, Toby Keith, Martina McBride, and many others raised $70,000 for the Cystic Fibrosis Foundation at e recent benefit performance et the House of Blues in Los Angeles. Shown, from left, are Shawn Parr of radio station KZLA-FM Los Angeles, performer Feith Hill, WEA Corp. president/CEO David Mount, and event chair Sheri Mount presenting a check to Ed Arnold, president of the Southern California/Southern Nevada/Utah chapter of the Cystic Fibrosis Foundation.

NEW COMPANIES

Lugo & Press P.C., founded by Daniel G. Lugo and Joel C. Press. An entertainment law firm. 198 Broadway, Suite 500, New York, N.Y. 10038; 212-406-7244.

Nina Records, formed by Erwin Bruder. An independent label focusing on urban and adult contemporary music, Nina is distributed by Independent National Distributors Inc., Malverne, Big State, and CRDI. First release, "Killer Blues" by Cozette Morgan, spent five weeks on Billboard's R&B Singles Bubbling Under chart. 1641 Eddy Road, Cleveland, Ohio 44112; 216-851-3331.

CSG Music, formed by Michael Wyner and Jeff Robert. A production and management company. Roster includes Tim Viscount, Dominic Brown, and Circling Squares. CSG will also be active in movie soundtracks. Parent company is Cinema Sound Group. Wyner is an artist manager and former major-lebel consultant; Robert is an artist, songwriter, and producer. 11490 Burbank Blvd., Suite 6, N. Hollywood, Calif. 91601; 818-752-9321.

Scorpion Records Inc., formed by John Dembowski and Thomas Jordan Jr. A record label focusing on the North Florida music scene. Scorpion will serve as an outlet for local bands to get exposure, with efforts targeted toward getting bands signed to major labels. Scorpion will also handle management functions, booking, marketing, and promotions. Dembowski and Jordan are cofounders of Dante's Purgatory Pub. P.O. Box 50906, Jacksonville, Fla. 32240; 904-739-5574.

Uncle Garvey Publicity, formed by Garvey Rich. An entertainment public relations firm whose clients include Flip Side Records, Seconds Magazine, the Zeros, and D Generation. 265 E. 10th St., Suite 16, New York, N.Y. 10009; 212-387-8935.

FOR THE RECORD

A July 1 Billboard Report titled "Dry Rot To Mothballs: Rock Collecting A Dusty Challenge" stated that Byrds founder Roger McGuinn had donated a collection of drumsticks to the Rock and Roll Hall of Fame and Museum in Cleveland. In fact, McGuinn donated Rickenbacker guitars; a fan donated the drumstick collection.

LIFELINES

BIRTHS

Girl, Michaela Anne, to **Dan** and **Clare Beck,** June 20 in New York. He is senior VP of marketing et Epic Records. She is a freelance liner-notes editor.

Boy, Alexander Bret, to **Bob** and **Tami Fuller,** June 27 in Cleveland, Ohio. He is GM of Record Revolution in Cleveland Heights, Ohio. She is a sales rep for PolyGram Group Distribution.

Boy, Leo George, to **George Gilbert** and **Cheri Fein,** June 30 in New York. He is an entertainment attorney with Solovay, Marshall & Edlin. She is VP of public relations with Rubenstein Associates Inc.

MARRIAGES

D. Scott Meyers to **Cara Potapshyn,** May 28 in Long Island, N.Y. He is director of national promotion and marketing at Eagle Eye Records.

Pete Ganbarg to **Tracy Davis,** June 11 in Spring Valley, N.Y. He is senior director of A&R for EMI Records in New York.

Walker Martin to **Lucy Perkins,** June 20 in Durham, N.C. He is manager of Poindexter Records there.

DEATHS

James E. Farmer, 69, of complications of pneumonia and aneurysm, June 26 in Nashville. Originally a member of the Marty Robbins Bend, Farmer was president of Robbins' music publishing company, Mariposa Music, and was affiliated with the company for more than 40 years. He is survived by his wife, Betty, a son, a daughter, five brothers, e sister, and three grandchildren.

Dennis Fine, 46, of a heart attack, July 6 in New York. Fine was a music industry veteran who, at the time of his death, was head of Fine Media Associates, the management company and PR firm that he founded. He began his career as a music journalist in the late '60s, writing extensively for Rolling Stone, Creem, Crawdaddy, McCall's, and other publications. In the early '70s, he worked for Columbia Pictures. From 1973-76, he was head of the music department of Solters & Roskin. He then spent nine years at Arista Records, where he was VP of publicity and creative services, before launching Fine Media. He later left that compeny to become VP of communications for RCA Records, and then VP of communications for the PolyGram Label Group, before returning to Fine Media in June 1994.



FINE

Over the course of his career, he also produced documentary and music albums for the Alan Parsons Project and others. In addition, he was governor of the New York chapter of NARAS. He is survived by his wife, Karen; his son, Isaac; his mother, Ruth; his sister, Jerilyn Rubin; his brothers- and sisters-in-law, Ebben Rubin, Frank and Donna Signorelli, and Todd and Debbie Garvett; six nieces and nephews; and his parents-in-law, Thomas and Isobel Garvett. In lieu of flowers, donations in his memory may be made payeble to the Isaac James Memorial Education Fund, in Celebration of Dennis Fine's Life, 223 Limestone Road, Ridgefield, Conn. 06877.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

NEW NARAS FOUNDATION TIES: The NARAS Foundation, the nonprofit partner of NARAS, and the Interlochen Center for the Arts, a nonprofit organization that promotes youth and arts education, have linked for a program called "Grammy Sessions," which launches Monday (17) on the Interlochen campus in Northern Michigan. The program is designed to foster interaction between aspiring young artists attending Interlochen Arts Camp and Interlochen Arts Academy and the professional guest artists who perform there. More than 1,000 students ages 8-18 from around the world come to the camp each summer and another 430 young artists and scholars attend the Academy during the school year. The NARAS Foundation is dedicated to returning music educetion to schools. Contact: **Maureen O'Connor** et 310-201-8816 or **Fran Curtis** et 212-779-3500.

CHARITY CHECK: Fort Worth, Texas-based Moulin D'Or Recordings has mailed the net proceeds of the sale of nearly 5,000 cassette singles of pianist **Danny Wright**'s special composition "In Memory" to benefit Oklahoma Gov. **Frank Keatings'** Victims and Family Relief Fund on behalf of the victims of the Oklahoma City bombing. The cassette, which lists for $3.98, is being sold in major retail outlets, according to label president **Dori Nichols.** Contact: **Carolyn Broner,** 213-852-1548.

"FRIENDS" BENEFIT: Musical acts **Billy Vera & the Beaters, Carla Olson, Water,** and **the Ringling Sisters** are among those who will appear at the Derby in Hollywood, Calif., Tuesday (18) to benefit My Friend's Place, a nonprofit volunteer resource for homeless youth there. Tickets are priced et $100 and can be obtained by calling 818-771-5693. Contact: **Steve Levesque** or **Eric Stein** et 213-651-9300, or **Suzy Feinberg** at 213-462-4493.

Beinhorn Invents Format For Ozzy

Modified 8-Track Gives Drums New Life

■ BY PAUL VERNA

NEW YORK—Operating on the premise that drums are the backbone of rock'n'roll, most producers, engineers, and studio operators strive for the elusive drum sound that they hope will elevate them to stardom.

While many people go to seemingly ridiculous extremes to capture such a sound, no producer has ever been known to invent a format just to record drums. That is, until Michael Beinhorn did just that for the upcoming Ozzy Osbourne project.

Beinborn, the renowned producer behind Soul Asylum's "Grave Dancers Union," Soundgarden's "Superunknown," and other ground-breaking records by Aerosmith and the Red Hot Chili Peppers, found that no recording medium on the market did justice to what he heard in his mind as the ultimate drum sound to complement Osbourne's heavy metal thunder.

After some tinkering, Beinhorn figured out the solution: He took a Studer 800 1-inch 8-track machine, doubled the head width to 2 inches, and ran it at 7.5 inches per second.

"The difference, sonically, between that setup and any other I've heard is amazing," says Beinhorn, who is staff producer/A&R at Epic Records.

"It's not just a storage mechanism. It alters the notion of what analog recording is really for. It colors the sound a lot more. What we were getting back off the tape sounded way better than what we were monitoring before tape."

The low running speed of 7.5 ips "enhances the low end like you wouldn't believe," says Beinhorn. "It gives you a strange tonal effect on the drums—a punch that didn't seem to exist before. Plus, you can get an hour's worth of music on a reel, and it winds faster than a digital machine."

Another hallmark of the 2-inch, 8-track format is the unprecedented track width, which virtually eliminates high-frequency degradation, according to Beinhorn.

Because of the limited number of tracks, Beinhorn was forced to bus signals at the console in order to route more than eight inputs onto eight tracks. He was aided in that process by his own creative placement of vintage mikes and by the outstanding sonic properties of the immense drum booth at Studio Gillaume Tell in Paris.

The eight drum tracks—played by Deen Castronovo—were synced to two analog 16-track recorders, for a total of 40 tracks. Because the time code on the modified Studer sits between audio tracks 4 and 5, no track space is wasted, according to Beinhorn.

The veteran producer says he has stumbled onto a recording breakthrough. "Sonically, this format is so far removed from the run-of-the-mill sound you get from a 24-track that there's no way I'm going to do another record without it," he says. "I don't think I could go back. There's no way another machine would reproduce that kind of frequency response."

Beinhorn says he is considering building more 2-inch, 8-track machines and selling them, or at least licensing the technology.

Beinhorn says, "Everyone who has heard this has said, 'What the hell's going on? That doesn't sound like any drum I ever heard!' Some

(Continued on page 69)



Dolly Goes To Emerald. Country great Dolly Parton spent a week at Emerald Sound Studios in Nashville tracking and mixing an upcoming album for Columbia Records. Shown, from left, are producer Steve Buckingham, Emerald traffic manager Nicole Cochran, Parton, engineer Gary Paczosa, assistant engineer Grant Greene, and Emerald GM Milan Bogdan.

Architect Of His Own Destiny, Storyk Has Designs On The Whole World

■ BY PAUL VERNA

NEW YORK—Having earned his stripes as one of the preeminent studio architects in the U.S., John Storyk is expanding his empire to such budding overseas territories as Malaysia, India, Israel, Russia, Brazil, and Argentina.

The move coincides with Storyk's 25th anniversary in the studio business and the fifth year of his marriage and business partnership with interior designer Beth Walters.

PRO FILE

From their home base near Poughkeepsie, N.Y., Storyk and Walters oversee a global empire unified by an adherence to high technological standards.

"The world is big, but it's smaller than we think it is," says Storyk. "I go halfway around the world, and there's an entire culture different from ours. I mean, Malaysian culture is extremely different from ours, but they have E-mail, they have PCs, and the way they build studios is very similar to the way we build [them]. I might be on a site with foremen whose command of English is weak, but we're right there with the same drawings."

Besides affording them the luxury of traveling to exotic places courtesy of their client, the foreign jobs tap into Storyk's and Walters' expertise in all areas of studio design, from acoustics to aesthetics to wiring to equipment specification.

"The foreign clients are actually looking for us to make gear recommendations, and we're now doing some wiring and installation," says Storyk.

Among Walters-Storyk's recent or ongoing projects outside the U.S. are Synchrosound in Kuala Lumpur, Malaysia; Fonovision in Bogotá, Colombia; Bob Marley Studios in Kingston, Jamaica; Sonido A&D in Buenos Aires; and Hijooriti Studios in Reykjavik, Iceland. They have also designed world-class recording facilities in Brazil, Israel, and India.

"We've been doing so much international work that I told one of the interns to go out and get some clocks to monitor time zones around the world," says Storyk.



John Storyk, left, and his wife and business partner, Beth Walters, are shown in the control room at Cotton Hill Studios in Albany, N.Y.—one of their recent design projects. (Photo: Cynthia Disconte)

The global projects made Storyk realize that modern communications technology has eliminated geographical barriers.

"It doesn't matter where you're based," says Storyk, noting that when he and Walters moved upstate from their former headquarters in New York, they suffered no resulting loss in business. "These days, everyone has phone, fax, and E-mail. It seems that if you don't have three numbers, there's something wrong with you."

Storyk says territories outside the U.S. are growing at a much faster rate than the well-established domestic industry. The growth is occurring at every level of industry and ultimately reflects on the studio community.

"They want to leapfrog right to the top," he says of Asian territories. "The tallest building in the world is now being built in Kuala Lumpur. Three of the five tallest buildings in the world by the end of 1997 will be in Asia. It's exploding."

As Storyk and Walters widen their reach, they continue to do a substantial share of their work in the U.S. However, they have become more selective about the jobs they take.

"If I can't say that the project I'm working on now is the best or close to the best of what I've done, then something's wrong," says Storyk. "I've either compromised or else there's been an acknowledged compromise—maybe an economic compromise—right from the get-go. But I don't have too much of the latter anymore."

Although Storyk was a professional architect and serious musician by his early 20s, he did not merge those two vocations until a fortuitous call from Jimi Hendrix thrust him into the nascent studio community.

Hendrix, impressed by Storyk's design of hip Greenwich Village nightclub Cerebrum, hired Storyk to work on a club he had bought nearby.

Before the project came to fruition, however, Hendrix producer Eddie Kramer convinced the guitarist to build a recording studio instead of a club, seemingly blowing Storyk's chances at stardom.

Storyk felt defeated. "I said, 'I don't know anything about recording studios.' "

However, Kramer did not perceive Storyk's lack of experience as an obstacle. "He said, 'Take a month off, we'll delay the project, and you'll learn everything there is to know about recording studios,' " says Storyk.

Months later, Hendrix's Electric Lady Studios became a reality, and with it a distinguished architectural career that now spans 600 studios on every continent on the globe.

EUROSOUNDS

U.K.

FORMED BY A COLLECTION of former Neve employees, Anatech is a new British mixing console manufacturer that will start shipping its Vixen 24-bus, in-line, 32-channel console with integrated patchfield later in the year for 36,000 pounds (approximately $57,500). The desk has a full-size secondary fader with a motorized option, 10 auxiliary sends, an expander/noise gate on every channel, four stereo cue sends with separate EQ, and four-band, fully parametric EQ on all channels.

U.S. DIGITAL AUDIO workstation manufacturer TimeLine has opened a European office in Oxfordshire. The operation will be headed by **Chris Hollebone**, formerly GM of pro audio at Sony Broadcast and Communications.

BSS HAS INTRODUCED the FCS916 parametric equalizer, aimed at filling the price gap between inexpensive and high-end EQs.

"The unit was designed by **Stan Gould**, who was responsible for some of the classic old Midas circuits, so it has an impeccable pedigree," says BSS international sales manager **David Haydon**.

The unit's input stage features a discrete mike preamp, and the four fully parametric bands are supplemented by high and low sweepable filters.

GERMANY

SENNHEISER is marking its 50th anniversary with the launch of a limited-edition and modernized classic version of its HD414 headphone, which was launched in 1968 as the world's first open-design model.

The news coincides with live sound company Wigwam Acoustics' placement of an order for 150,000 pounds (approximately $240,000) worth of Sennheiser's switchable channel radio microphone transmitter and receiver systems. The order places Wigwam among the top radio-frequency hire operations in the country.

"The switchable frequency feature of the Sennheiser equipment is important in enabling us to offer greater operational flexibility within the bandwidth and to provide full support for major tours," says Wigwam's **Mike Spratt**.

AUSTRIA

ORF HAS BECOME the first broadcaster to be allowed to film in Franz Joseph Land, part of the Russian Arctic,

(Continued on page 69)

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CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	WATERFALLS TLC/ Organized Noize (Laface/Arista)	ONE MORE CHANCE The Notorious B.I.G./ S. Combs, J. Oliver R. Smith (Bad Boy/Arista)	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) John Michael Montgomery/ S. Hendricks (Atlantic)	DECEMBER Collective Soul/ E. Roland, M. Serletic (Atlantic)	I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	BOSSTOWN (Atlanta) Nealhpogue	HIT FACTORY (New York) Rich Travali Tony Maserati	SOUND EMPORIUM (Nashville) John Kelton	CRITERIA (Miami) Greg Archilla	MASTER CONTROL (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	SSL 4000G	Neve VRP SSL 4000G	Trident Series 80B	Neve 8078	SSL 4000E G computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A820	Studer A800	Sony 3348	Studer A820/827	Studer A827/A80
STUDIO MONITOR(S)	Genelec 1033	Augsperger Yamaha NS10	Westlake BBSM 15	Criteria Custom with Augsperger	Augsperger
MASTER TAPE	3M 996	Ampex 499	Sony VK 1	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	STUDIO LACOCO (Atlanta) Nealhpogue	HIT FACTORY (New York) Prince Charles Alexander	THE CASTLE (Nashville) John Jaszcz	MIX THIS (Pacific Palisades, CA) Bob Clearmountain	MASTER CONTROL (Burbank, CA) Gavin MacKillop
CONSOLE(S)	SSL 4064G with Ultimation	Neve VRP	SSL 4056G	SSL 4072G Plus	SSL 4000E G computer
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800	Sony 3348	Sony 3348	Studer A827/A80
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	Alesis Monitor 1 UREI 813A	Yamaha NS10M KRK	Augsperger
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	MASTERMIX Hank Williams	PRECISION MASTERING Stephen Marcussen	PRECISION MASTERING Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing

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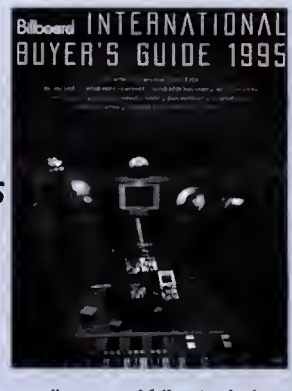
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David Kahne Looking Toward Worlds End

Broad-Based Producer Signs With Management Firm

NEW YORK—Independent producer David Kahne, until recently head of Columbia Records' A&R department, has signed with leading producer management firm Worlds End, according to Worlds End principal Sandy Roberton.

Since joining the management firm, Kahne has mixed an upcoming album by alternative rock trio Presidents Of The United States and begun production on a new Tony Bennett record.

The contrast between those two projects typifies Kahne's broad-based background. At Columbia, he excelled in genres ranging from straight-ahead pop to alternative rock to mainstream rock. His discography lists Bennett, Shawn Colvin, Fishbone, the Bangles, Romeo Void, Wire Train, Jorma Kaukonen, snd Rank And File among his production credits.

In addition, Kahne mixed Mike Watt's "Ball-Hog Or Tugboat" and hit records by Billy Joel and Dionne Farris. Kahne also worked with top Columbia acts Soul Asylum, Chris Whitley, Sophie B. Hawkins, and Bruce Springsteen.

Kahne says, "I've worked in so many different genres, I haven't decided exactly what I want to do next. I mean, I've produced the Bangles, Tony Bennett, and Fishbone."

Kahne says the Presidents Of The United States project reminded him of his pre-Columbia indie days.

"We mixed the whole record in four days," he says, noting that the group was signed to Sesttle indie Pop Llama and later picked up by Columbia. The record Kahne mixed is due for release later this year on Columbia. Kahne also produced additional tracks for a future Presidents release.

Kahne notes that the Presidents' sound centers on the self-imposed limitations of a two-string bass and a three-string guitar.

"It limits them in a certain way that they really like," he says. "There's a quality you get that you wouldn't get if you didn't tune that way."

While Kahne's current projects began before he signed with Worlds End, he says he is confident that Roberton will keep him busy. "Sandy is looking out for projects for me," says Kahne.

PAUL VERNA

BEINHORN INVENTS FORMAT FOR OZZY

(Continued from page 66)

said it's the best drum sound they heard in their life.

"Drums can sound mushy and without definition. This defies the notion of having to use samples or drum machines."

The next frontier for Beinhorn's modified 8-track, he says, is vocals. He is even thinking about taking vocals recorded in tbe digital domain and flying them back to 8-track.

But for now, Beinhorn's focus is on mixing the Osbourne project, which is scheduled for early fall release on Epic. Some of the mixing sessions are currently taking place at Room With A View in New York, where studio manager Leslie Ballard reports that the project is going full-steam ahead, despite the difficulty in synchronizing a 7.5-ips mschine to other analog decks running at different speeds and to digital machines.

EUROSOUNDS

(Continued from page 66)

since the breakup of the Soviet Union. Orf's crews, which filmed at high altitudes and low temperatures in salty air, specified a Soundfield ST250 multicapsule mike to deal with the conditions.

"Even in the Arctic, the ST250 behaved well and performed without fault down to nearly -30 degrees Celsius," says project sound engineer Florian Camerer. "The coincidental stereo image is brilliant, and the ability to remotely adjust the mike patterns and the opening angle in XY configurations is great."

SWITZERLAND

NAGRA HAS SOLD the world's first two AREC-C portable solid state location recorders to hire company Richmond Films in London. The units are aimed at radio reporting and offer digital recording onto PCMCIA cards with on-board editing, a large LCD, scrub wheel, and ISDN linkup.

"We feel confident that we will be able to promote the AREC-C, particularly ss full-bandwidth audio and timecode are coming soon," says Richmond Film's Nigel Woodford. "I see it as a great replacement for those horrible cassette recorders that reporters have been using."



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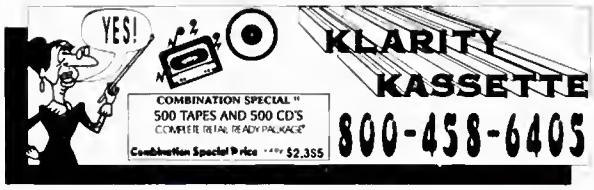
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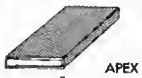


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(Continued on page 72)

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TERRY ADAMS' SOLO FLIGHT IS JAZZ SET ON NEW WORLD

(Continued from page 10)

a concord between New World and NRBQ's current label, Rhino's Forward imprint, which released the band's "Message For The Mess Age" album in 1994. "We've struck up with Rhino to do a pop mailing as well as our jazz campaign," says Marotta. "That's a first for us."

On the road, NRBQ will work much of the "Terrible" material into its vast repertoire. In fact, the other members of the quartet—drummer Tom Ardolino, bassist Joey Spampinato, and guitarist Johnny Spampinato—all make sppearances on "Terrible." Additionally, trumpeter Dave Gordon and trombonist Tyrone Hill, onetime members of the late jazz bandleader Sun Ra's famous Arkestra, tour with NRBQ on a semiregular basis. Along with trombonist Roswell Rudd and reed player Jim Hoke, they're part of the "Terrible" horn section.

"We really got some inspired performances," says Adams enthusiastically. "Some of the stuff is indescribable."

Take "Le Sony'r," an homage to Sun Ra, one of Adams' heroes. "I've never heard anybody play that kind of rhytbm," be says, proud of the stately yet buoyant cadence captured. "Obviously the closest would be Sun Ra himself. But I couldn't have gotten anybody but NRBQ to play that track that way."

A few of the tunes have already been debuted by the band during the endless array of gigs that bring it to roadhouses and concert halls. "One of them, 'I Feel Lucky,' is real old," Adams says. "I think we first cut it around the time of 'Scraps.' " That would place it in the early '70s. Another, the bubbly "Toodlebead," written for Adams' son, is brand new.

Adams a Kentucky native with a deep knowledge of jazz history, has been writing since he was 14. "I never really took piano lessons; I studied composition instead."

His previous forays into jazz include s 1977 stint with Carla Bley's most audacious group. In 1993, Adams appeared on Dsvid Sanborn's Elektra disc, "Another Hand," and performed in Robert Altman's "Short Cuts" band, the hip brood that backed up vocalist Annie Ross in that sprawling film.

It was during the "Short Cuts" sessions that Adams met percussionist Bobby Previte, an impressive bandleader himself, wbo also appears on "Terrible."

"During 'Short Cuts,' I really got a chance to hear Terry up close," says Previte. "He did some very interesting things. These dsys you can get fooled on record; between editing and click tracks and other things, you can be surprised by someone's playing, in both good and bad ways. But wben you're sitting next to the person, playing with them in real time, you hear their sound, their approach.

"Terry's sn excellent musician, very idiosyncratic, someone with a real voice, a guy with a slightly tilted approach."

The pitch of that incline fits right in with the aesthetic of New World's Counter Current series, which deals in jazz and experimental music.

"The focus of Counter Currents is the jazz musician who's a composer—someone who's more than a mere soloist," says Marotta. "We look at people wbo come to jazz with a disparate group of influences. It could be metal, hip-hop, or the jazz tradition itself.

"Terry fits right into that. As a not-for-profit foundstion, our mandate is specific: deal with music that is not generally represented in the commercial marketplace. So here's a guy who has been doing this for umpteen years, and no one bas thought to sign him to do this kind of writing."

Though generally thought of as a msdcap extrovert due to NRBQ's pstented take on silliness, Adams is blessed with the talent to capture bittersweet moments with aplomb. "Thinking of You" and "I Feel Lucky" are melancholy ballads. Each, in its own way, reflects the pianist's debt to another longstanding favorite, Thelonious Monk.

Adams—who is fluent enough in the rock'n'roll piano rbythms of the Sun label to be dubbed "Terry Lee Lewis" by some—doesn't mind if his influences stand spectorishly around the music. "I've always wanted people to know about any and all musics that I like, whether it be Boozoo [Chavis] or Sun Ra or Monk. If any music comes out of me tbat sounds like someone else, what am I going to do? There's no doubt about the fact that Thelonious was one of the most important musicians in my life . . . but so were the Beatles. So it's all in there somewhere."

The "hummability" factor separates "Terrible" from a few of the other Counter Current releases. The album's unmistakable tunefulness shows s resolute commitment to melody. "That's actually a part of the jazz tradition," says Marotta. "Jazz bas become art music, and we believe that should be the case. It is art. Yet we don't see a contrsdiction between hummability and art."

It would thrill New World to find that radio agrees. "I come from the Midwest, and NRBQ is buge there," Marotta says. "We hope it has a chance of getting on FM radio, possibly classic rock stuff. It's still too early to tell, but I like to think that we're sophisticated enough to tap into that if we see s buzz happening."

One place the label will find a friend is WXPN Philadelphia, a noncommercial station that's bome to "The World Cafe," a syndicated daily show picked up in markets as disparate as Los Angeles and Spindale, N.C. Music director Bruce Warren says he likes what be's beard of "Terrible."

"We reflect new, interesting records," Warren says. "The kind that people talk about and journalists write about but aren't often heard on the radio. We find a way to play all of Terry's stuff, because be's interested in all kinds of music. He's a great artist, one who is misunderstood to a degree—mainly because of NRBQ's zaniness. But he brings a lot of credibility to whatever project be's working on."

The release also puts its pop traits wbere they can help retail-wise, on the cover. "Terrible" is the first New World disc to have a picture of its crestor gracing its front.

"We're a composer's project, not a label that signs artists," says Marotta. "Composers are generally not stars . . . so we never have portraits. This one just fit."

Instead of turning to Steve Byram, wbo designed the 23 other covers in the series, the "Terrible" art was created by Adams' pal David Greenberger.

"It's by far our most commercial-looking cover," ssys Marotta.

And will the title scare off some buyers? Probably not those even remotely familiar with Adams' whimsy. "Everybody I told it to didn't like it," he admits. "And I tried to change it several times, but it just kept coming back."

Perhsps it's a play on Terry Bull?

"Well, there are a lot more meanings to 'terrible' thsn the one that everyone instantly tbinks of," he says. "Tbst one is listed as number four in the dictionary. Number one is a different thing. Go ahead, look it up!"

ISLAND PICKS HICKS TO HELM BLACK DIVISION

(Continued from page 10)

rector Iris Dillon, media relations national director Carol Hawkes, and marketing msnsger Ane Roseborough. Additional stsffing is expected.

Island's R&B music roster is thin, consisting only of new acts Vybe and Tanys Blount. Although both were greeted warmly by critics, their albums received lukewarm receptions from consumers.

Blount's March 1994 debut, "Natural Thing," peaked at No. 58 on the Top R&B Albums chart and sold 71,000 copies, according to SoundScan.

Vybe's current self-titled album peaked at No. 63 on the Top R&B Albums chart and has sold 9,000 units since its April release, according to SoundScan.

However, the quartet's current single, "Warm Summer Daze," could help reheat album sales. The song received 342 detections at 20 stations during the week following its June 26 release, according to Broadcast Data Systems. The title was initially released to top 40/crossover stations; Island begins its R&B radio promotion push for "Warm Summer Daze" on Tuesday (18).

The new division also will provide marketing and promotion support for a number of distributed labels. Island's biggest recent R&B chart successes have come from the distributed Rush Associated Labels. They include Metbod Man (Def Jam) and Montell Jordan (PMP), whose albums were No. 1 and No. 4 on the Top R&B Albums chart, respectively.

In addition, Outburst/RAL act MoKenStef continues hesting up, with its debut single, "He's Mine," currently at No. 6 on the Hot R&B Singles chsrt and "Azz Izz" climbing to No. 29 on the Top R&B Albums chart.

Another Island-distributed act is Loose Cannon Records' Buju Banton, whose single "Champion" is No. 70 on the Hot R&B Singles chart.

Slated for release later this summer is the still-untitled Doug E. Fresh set on Gee Street.

London Records act 4 P.M. will also be distributed through Island but currently has no product on the release schedule.

Hicks plsns to beef up the label's R&B roster tbrough new artist signings directly to Island and through imprint and distributed-label relationships.

"The pop side of Island is there," Hicks says. "Now I bave to do it on this side."



Seeing Triple. Vanassa Williams celabratas tha ralaasa of har "Pocahontas" singla "Colors Of Tha Wind" with jocks from WQCD (CD101.9) Naw York. Pictured, from laft, ara morning show host Pat Prascott, Williams, and midday host Russ Davis.

NYC Gets A New 'Alternative'

Ex-Album Rocker WNEW Welcomes Change

■ BY PHYLLIS STARK

NEW YORK—After some initial confusion, the reaction to heritage album rock station WNEW New York's July 7 format change to "rock alternative" has been overwhelmingly positive. Listeners, labels, and even other stations in the market applauded the move and called it long overdue.

Because rumors had long been circulating that the station would flip to modern rock or triple-A, many initially assumed that this was what was meant by "rock alternative," but the architects of the format, SBR Radio and Paragon Research, have a different definition.

Mike Henry, managing partner at Paragon, describes the format as "mainatream alternative music from the '80s to the present. It's more familiar and more library-based than a typical modern rock station, which is why we bring in more adult numbers." It is also distinct from triple-A, Henry says, because it does not combine the diverse mix of styles, such as blues and folk, that defines triple-A.

"We're not a modern rock station playing 80-90% currents, but we're certainly more current than we were a week ago," says PD Ted Edwards.

Gone from WNEW are artists such as Ruah, Van Halen, AC/DC, and Aerosmith, bands that Henry says "have a very distinct image within the rock world that is not particularly compatible with alternative music." In their place is a new library of more recent "oldies": artists such as Elvis Costello, the Clash, Simple Minds, XTC, and 10,000 Maniacs.

"It's not as much a change in the currents we play," says Henry. "It's a change in the library, because if you're a rock station today you're [already] playing Dave Matthews and the Cranberries."

The "rock alternative" format is already being employed by four other SBR/Paragon client stations: KXPK Denver, WSHE Miami, WWCD Columbus, Ohio, and simulcast Cape Cod, Mass., stations WUNX/WUNZ, although Paragon's Henry says each station is distinct and does not employ a "cookie-cutter" approach.

"In New York, we found the opportunity to maintain many of the heritage acts that have been in the format for a long time," says Henry. "This may seem like an incredibly bold move, but the research confirmed that rock listeners are ready for a fresh approach to rock music, and it doesn't have to be hard, it doesn't have to be extreme, and it doesn't only have to appeal to 18-24 year olds.

"What WNEW is doing is based heavily on the opportunities we found that exist in the market," Henry continues. "It's clear that listeners that have grown up with rock are more than ready for this new approach. With a cume [audience] of almost 1,200,000, WNEW wouldn't be making this change if it wasn't for strong indications that we would be carrying our cume with us.

"The bottom line is that radio has finally caught up with the fact that there is a better universe of music out there that radio hasn't taken advantage of," Henry adds. "People like this music more than they like the music that's been crammed down their throats for the last 15 years."

"There is a heritage to this kind of rock," says Edwards, who previously spent ten years in San Diego programming against heritage modern rock station XTRA-FM (91X). "People finally woke up to the [realization that] alternative was an obvious kind of music that worked and was being under served around the country . . . When we saw the direction of the station as laid out by the research, there was no question about the direction where this station should go."

AN ENTHUSIASTIC REACTION

Reaction to the change from industry observers has been enthusiastic. "I think WNEW is going to be more pivotal than ever in breaking artists," says Danny Buch, VP promotion at Atlantic Records, who ran to the station the minute he heard the new format in an effort to convince Edwards to play "Solitude" by new Atlantic artist Edwin McCain.

Buch, a lifelong New Yorker who grew up listening to WNEW, says, "It just makes total sense to me. If it's a fragmented universe, right now their position is perfect. They took out some of the classic stuff that seemed to be burnt and was holding them back. They have an identity again, and it's an identity that nobody else in the market has. If WNEW kept doing what they were doing, they're over, they're dead. But if they went alternative, they would blow out their whole heritage."

Predictably, the PD at longtime classic rock rival WXRK (K-Rock) is crowing about the change. "WNEW has finally decided to give up the classic rock fight," says Andre Gardner. "I guess they realized they couldn't do it as well as we did, so they decided to look for an audience elsewhere."

Gardner claims listeners are confused by the change, and he says that his station is now regularly running on-air promos "welcoming displaced WNEW listeners to our happy home here."

He says, "I think everyone, listeners and programmers alike, are confused about what message they're trying to send. What we do know is they aren't playing the Allman Brothers and the Grsteful Dead, and that can only help K-Rock."

IT'S THE END OF THE WORLD

The format change was initiated with only a small amount of fanfair. Veteran jock Scott Muni, who always starts his afternoon show with a Beatles or John Lennon record, chose "Revolution" on July 7 and followed it with a prepared statement noting that "the next 28 years of 102.7 'NEW, New York's rock alternative, begins right here, right now." He also described the format as a "new groove," using the same term he used to kick off WNEW's format in De-

(Continued on page 77)

Traveling The Dial With 'Essential Radio'

Guidebook Tries To Stay Portable, Comprehensive

■ BY DOUGLAS REECE

LOS ANGELES—While traveling on business several years ago, Jeffrey Dingle found his life's calling in arguably the least inapirational of places: a rental car.

Frustrated by his inability to locate a station suited to his tastes, Dingle struck upon the idea of creating a radio directory aimed for travelers. The most recent result of Dingle's travails aa a radio dial surfer can be found in the third edition of "Essential Radio," a guide to approximately 5,000 FM and 1,000 AM atationa acroas the U.S. The book is published by Marblehead, Mass.-based Peregrine Press.

Due out next month, the latest edition of the directory organizes stations by state, city, format, and frequency with signal strength and broadcast mapa provided to help travelers familiarize themselves with stations in unknown locales.



This information was painstakingly researched and compiled by Dingle, who called several thousand stations to create a database. He also culled FCC microfiche and industry trade publications to create what he hopes is a more convenient radio guide.

"There were industry-type directories out there that had a wealth of information but were hardly consumer-oriented," says Dingle.

Although he admits selecting stations for the guide was not an exact science, Dingle did consult a computer specialist who helped him create a program that figured such variables as antenna height and effective radiated power to estimate broadcasting distance. This was a key factor when considering inclusion of prospective stations.

For the newest edition, Dingle updated information on these stations and added more comprehensive listings of public radio outleta.

Limiting the number of stations, however, remains a consideration for Dingle. "I don't think the average traveler wants or needs every radio station listed. All of a sudden, it becomes more of a reference book to lug around rather than a pocket guide."

As the guide continues to get more attention by the press and potential sponsors, Dingle is beginning to plot new ways of marketing his book and gathering data.

A direct mail survey to stations is in its initial stages, as are proposed plans to create an online version of "Essential Radio" with an undisclosed publisher. Dingle also claims a major car-stereo installer is interested in customizing the guide with promotional materials for distribution to customers.

"It'a a handy, unique publication that lends itself to being fairly personalized by a company. I'm pretty excited about poasibilities on the corporate side of things," says Dingle.

Deapite apparent interest by some companies, radio has been alow on the uptake.

"I was really surprised we didn't get one aingle call from local radio stations once we started to get aome press here in Boston," Dingle says. "This is really their book because the average consumer has no idea what's out there."

Not to say the guide has gone completely ignored. KGO San Francisco talk host Bryna Laub became one of the guide's most devout supporters after using it to monitor the O.J. Simpson trial while on vacation.

"Having the book meant being able to find appropriate station numbers without wading through commercials," Laub says. "No self-respecting radio listener ahould leave home without it."

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The Boys Of Summer. Tha Beach Boys halpad anchor WFOX Atlanta's Ultimata Oldies Concert at tha Georgia Doma. Picturad, from laft, ara GM Sally Baamar; Al Jardina and Carl Wilson of tha Beach Boys; Paul Smith, presidant of Atlanta Krogar marketing; and Mika Lova and Bruce Johnston of tha Baach Boys.

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5	7	12	5	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
6	4	4	34	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
7	6	5	22	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
8	9	8	14	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
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20	20	20	9	BIG YELLOW TAXI A&M 0975	◆ AMY GRANT
				★★★ AIRPOWER ★★★	
21	22	25	3	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
				★★★ AIRPOWER ★★★	
22	23	23	7	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
23	21	21	8	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
24	24	24	6	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI
25	26	31	9	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
26	25	26	15	CAN'T STOP MY HEART FROM... A&M 1038	◆ AARON NEVILLE
27	29	—	2	WALK IN THE SUN RCA ALBUM CUT	BRUCE HORNSBY
28	27	28	6	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
29	30	30	25	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
30	33	37	3	KEEPER OF THE FLAME MERCURY 6862	MARTIN PAGE
31	32	29	22	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
32	34	33	5	IT'S TOO LATE EPIC ALBUM CUT	◆ GLORIA ESTEFAN
33	28	27	22	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
34	31	32	6	WHAT WOULD YOU SAY RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
35	35	—	2	REMEMBER ME THIS WAY MCA 55046	◆ JORDAN HILL
36	36	34	23	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
37	37	39	23	IF I WANTED TO ISLAND 4238	◆ MELISSA ETHERIDGE
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶		1	ONLY WANNA BE WITH YOU ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
39	38	—	2	SOMEONE TO LOVE YAB YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
40	RE-ENTRY		4	WHEN YOU LOVE SOMEONE ELEKTRA 64415/EEG	◆ ANITA BAKER/JAMES INGRAM

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	—	2	LOVE WILL KEEP US ALIVE GEFFEN ALBUM CUT	◆ EAGLES
2	2	1	4	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
3	4	2	14	IF YOU GO SBK 58165/EMI	◆ JON SECADA
4	3	3	16	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
5	5	4	19	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
6	9	6	41	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
7	6	9	20	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
8	7	5	8	THE SWEETEST DAYS WING 11104/MERCURY	◆ VANESSA WILLIAMS
9	8	7	6	ON BENDED KNEE MOTOWN 0244	◆ BOYZ II MEN
10	—	—	11	ALWAYS MERCURY 856 227	◆ BON JOVI

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

Z-Rock Wants To Get Out Of Your Face

New Playlist, Logo Aid In Escape From Hard-Rock Image

■ BY CARRIE BORZILLO

NETWORKS & SYNDICATION

LOS ANGELES—Z-Rock has grown up. The 24-hour ABC/Satellite Music Network hard-rock format has done away with its party-hearty attitude, in-your-face presentation, and many of the hair bands that were playlist staples. However, even with Pearl Jam and Nirvana replacing Motley Crue and Skid Row on the playlist, the format is fighting to overcome the stigma of the old Z-Rock.

"The listeners aren't a problem," says Lee Abrams, who joined as Z-Rock's managing director in 1990. "This is what they're buying. The challenge is to turn around the perception [of Z-Rock] among broadcasters, because they're the ones who get us to the listeners."



ABRAMS

The plan is to design a new logo, educate the broadcast community about Z-Rock's evolution, and focus on the music rather than the rocker image.

Abrams says the 9-year-old network is in the midst of formulating a strategy on how it will let people know about the changes being made at Z-Rock.

"I ran into a guy recently who was looking for a new format of the new rock bands," says Abrams. "I said, 'Wow. That sounds like Z-Rock.' He grimaced and said 'Oh no, that's Satan rock.' So, we're doing a complete overhaul. If it were up to me, we'd change the name, but affiliates have invested too much in billboards and merchandise. So we're looking over ideas for a new logo, which will be more psychedelic, less in-your-face."

Another way Z-Rock is changing its image is with its positioning statements and production.

"Where America rocks" has replaced "if it's too loud, you're too old" and "less music by dead people" as the network's positioning statement (Vox Jox, Billboard, July 8).

In addition, Z-Rock's "party 'til you puke" attitude has been replaced with the message to "party sensibly." Speciality programming such as "Headbanger's Heaven" has been replaced by "Too Much Seattle."

Even the jocks have had to change with the times. For instance, Loud Debi Dowd has dropped the preface to her name.

On the production end, corny sound effects (such as sounds of bodily functions) are a thing of the past, while a more "theater of the mind" vibe, which Abrams describes as "Pink Floydie, less wacky, more heady," has taken over.

With the changes, Z-Rock's listeners have moved one step up the demographic ladder. The key demo is now males aged 25-34, where it was once 16- to 30-year-old males.

Daryl O'Neal, operations manager at Z-Rock affiliate KUTZ Austin, Texas, says, "When you're packing heavy-metal bands into clubs, you can't go to a Lexus dealer and sell that. The staff is now able to get those mainstream advertisers: the grocery stores and furniture stores and car dealerships. It makes the station sound more mature, and we've seen an increase in revenues. We've also consistently been No. 2 or No. 3 with men aged 18-34."

Some of the positioning statements used at KUTZ are "rock for today's generation" and "the future of Austin's rock." The station previously used, "If you ain't cranking it, you must be spanking it."

With the old Z-Rock, O'Neal says, KUTZ wouldn't have thought of getting involved with the Internet. However, the grown-up Z-Rock listeners are interested in it, and KUTZ staffers are working on making the station's music available over the computer.

Abrams admits that the changes in the music and attitude of Z-Rock have been guided heavily by its listeners.

"The real change you're seeing now started about two years ago," says Abrams. "We were just starting to see all these new bands emerging showing signs of lasting power. We also saw changes in the attitudes of our listeners. A lot of them who used to like certain bands have said they've grown out of them."

Here's the top 20 on a recent "Z-Rock 50," which is the network's Sunday night countdown show: White Zombie, "More Human Than Human"; Collective Soul, "December"; Mad Season, "River Of Deceit"; Elastica, "Connection"; Bush, "Little Things"; Pearl Jam, "Immortality"; Nirvana, "Lake Of Fire"; Primus, "Wynona's Big Brown Beaver"; Nine Inch Nails, "Hurt"; U2, "Hold Me, Thrill Me, Kiss Me, Kill Me"; Soul Asylum, "Misery"; Better Than Ezra, "Good"; Filter, "Hey Man, Nice Shot"; Mad Season, "I Don't Know Anything"; Tripping Daisy, "I Got A Girl"; Green Day, "She"; Offspring, "Smash It Up"; Toadies, "Possum Kingdom"; and the Dwellers, "Rocket Ride."

The countdown is based on requests, airplay, and sales. As for deciding which album rock bands stay and which go, Abrams says it's changing every month. For now, Van Halen, Queensryche, Rush, Ted Nugent, and Aerosmith are still pleasing listeners. Motley Crue, Winger, Ratt, Def Leppard, and Skid Row aren't.

"We keep the ones that have longevity and some real musical credibility," says Abrams. "And we do a lot of music testing ... and focus groups and we have a very active audience that tells us when we do something wrong."

For instance, listeners would rather hear the new Van Halen than the older version with David Lee Roth, according to Abrams. The difference between a Z-Rock station and a modern rock station may be minimal these days, but to affiliates that difference is vitally important.

"Where [modern rock stations] play Depeche Mode or the Cranberries, we're playing Ozzy Osbourne or Van Halen," says Matt Dylan, operations manager/PD at WTZR Scranton, Pa. "We are the only real rock station. There are two classic-leaning AORs and a CHR that does Nirvana into Boyz II Men [in the market], but we are pure rock's cutting edge."

Dylan says the move toward modern rock probably couldn't have been made much earlier than when Z-Rock made it. "They've had a good handle on it," he says. "If it was done a year ago, it would've been too much too fast."

FOR THE RECORD

WKSS Hartford, Conn., music director Tina Simonet was incorrectly listed as the music director of WKSE Buffalo, N.Y., on the Billboard/Airplay Monitor Radio Awards ballot that appeared in the July 8 issue. She is nominated as medium-market top 40 music director of the year.

EIA To Meet With U.S. Stations

Aims To Promote Awareness Of RBDS

As part of its continuing effort to convert stations to Radio Broadcast Data Systems technology and to raise consumer awareness of RBDS, the Electronics Industries Association has just completed a series of meetings with stations in Los Angeles.

Three stations there, KTWV, KCRW, and KPCC, have already converted to RBDS technology, and a fourth, KKGO-FM, has agreed to adopt it. The EIA says it is still in negotiations with 12 other Los Angeles stations.

RBDS is a technology that allows listeners to tune radios by format, rather than frequency. RBDS-equipped radios use an LCD display that can show call letters, station slogans, formats, song titles, or advertising messages on the tuner. Stations equipped with RBDS encoders can transmit the messages.

Since April, EIA representatives have met with stations in San Francisco, Chicago, and Philadelphia. Meetings with New York stations are next on the EIA's agenda and are scheduled for the week of July 24.

Meetings in Dallas and Houston will take place in August and will be followed by September meetings with Washington, D.C., and Baltimore stations and October meetings in Boston. The remaining top 25 markets will be visited between October 1995 and April 1996.

The meetings are designed to raise support for a program that calls for the EIA to provide cooperating stations with RBDS encoders, radios, software, and technical support in exchange for advertising or underwriting credits to be used in a consumer awareness campaign. In addition to the campaign for consumers, the EIA plans education programs for retailers and advertisers in each of the targeted markets.

The program is sponsored by EIA members Delco Electronics Corp., Denon Electronics, and Pioneer Electronics.

PHYLLIS STARK

THE MODERN AGE • BY ERIC BOEHLERT

AFTER TWO YEARS of gigging around Philadelphia, Wanderlust recently got its first taste of an extended trip into clubland, opening for Collective Soul. The band's single, "I Walked," is No. 35 on the Album Rock Tracks chart.

"Just from playing live every night for the past two weeks, I think we've gotten so much stronger," says singer Scot Sax. "Something that normally would have taken six months took two weeks. Before the record, we really didn't gig more than two nights a week. The most back-to-back shows I ever played was once . . . three [straight] shows. This [tour] is just like, 'Again?' But it's great. As our tour manager told us, once you're in your groove everything falls into place.

"There's something about playing every night where you turn into a machine—that's when it's really exciting. That's what you want to be, a machine. Flick the switch on, and it's flyin' and it feels very much like there's an engine roaring in the bass and drums.

"I think after the sixth night in a row, [that occurs] and it's a pretty amazing feeling because you're doing



"There's something about playing every night where you turn into a machine."
—Wanderlust

something that's so natural, it's hard to believe you have license to do it. It's just amazing. It's the kind of thing that's been on my mind forever, and now I'm doing it."

"There have been moments in the show where I've completely lost myself and I'm this other thing—*that's* euphoric. That's happened at different parts of this tour and put me to bed with a smile on my face. That's the way it's supposed to be—if you're still feeling like the same guy you are in the dressing room, then it's not happening."

One aspect purposely missing from Wanderlust's burgeoning live shows is cover tunes. "Once in a great while, we'll do [the Who's] 'The Kids Are Alright,' but usually not. We're the world's worst cover band. It's just sort of amazing and even more proof we're perfect for each other as Wanderlust, but boy, you throw something different in there and we're horrible. At rehearsal we play a whole Led Zeppelin medley: 'Custard Pie,' 'The Rover' . . . you wouldn't want to be there."

Billboard®

FOR WEEK ENDING JULY 22, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	14	**DECEMBER** 8 weeks at No. 1 COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
2	2	3	7	**HOLD ME, THRILL ME, KISS ME, KILL ME** "BATMAN FOREVER" SOUNDTRACK	◆ U2 ISLAND/ATLANTIC
3	4	4	8	**ALL OVER YOU** THROWING COPPER	LIVE RADIOACTIVE/MCA
4	3	2	9	**MISERY** LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
5	5	6	7	**ONLY WANNA BE WITH YOU** CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
6	7	9	4	**AND FOOLS SHINE ON** SEEDS	◆ BROTHER CANE VIRGIN
7	8	8	4	**DOWNTOWN** MIRROR BALL	◆ NEIL YOUNG REPRISE
8	6	5	15	**GOOD** DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
9	9	7	12	**LITTLE THINGS** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
10	10	12	14	**MORE HUMAN THAN HUMAN** ASTRO-CREEP: 2000	◆ WHITE ZOMBIE GEFFEN
11	11	10	10	**STRANGE CURRENCIES** MONSTER	◆ R.E.M. WARNER BROS.
12	14	19	8	**MOLLY** ROTTING PINATA	◆ SPONGE WORK
13	15	18	7	**POSSUM KINGDOM** RUBBERNECK	◆ TOADIES INTERSCOPE
14	12	11	12	**WISER TIME** AMORICA	◆ THE BLACK CROWES AMERICAN/REPRISE
15	13	16	6	**WHAT OO YOU WANT FROM ME (LIVE)** PULSE	PINK FLOYD COLUMBIA
16	19	23	11	**RUN-AROUND** FOUR	◆ BLUES TRAVELER A&M
17	16	14	24	**LIGHTNING CRASHES** THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
18	20	20	10	**SHE** DOOKIE	GREEN DAY REPRISE
19	17	17	8	**DOWN AND DIRTY** COMPANY OF STRANGERS	BAD COMPANY EASTWEST/EEG
20	23	26	11	**HEY MAN NICE SHOT** SHORT BUS	◆ FILTER REPRISE
21	25	40	8	**THIS IS A CALL** FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
22	33	15	17	**RIVER OF DECEIT** ABOVE	◆ MAD SEASON COLUMBIA
23	20	21	13	**NEGASONIC TEENAGE WARHEAD** DOPES TO INFINITY	◆ MONSTER MAGNET A&M
24	33	34	3	**TOMORROW** FROGSTOMP	◆ SILVERCHAIR EPIC
25	21	38	3	**IMMORTALITY** VITALOGY	PEARL JAM EPIC
26	21	33	33	**AMSTERDAM** BALANCE	VAN HALEN WARNER BROS.
27	28	21	21	**EVERYTHING ZEN** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
28	21	29	8	**WAYDOWN** HAPPY DAYS	◆ CATHERINE WHEEL MERCURY
29	33	33	8	**MUDDY JESUS** MODERNDAY FOLKLORE	IAN MOORE CAPRICORN
30	33	33	8	**TOO HIGH TO FLY** DYSFUNCTIONAL	DOKKEN COLUMBIA
33	30	26	21	**WHAT WOULD YOU SAY** UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
32	26	25	9	**LAKE OF FIRE** MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
33	29	22	16	**SICK OF MYSELF** 100% FUN	◆ MATTHEW SWEET ZOO
34	NEW ▶		1	**A HIGHER PLACE** WILDFLOWERS	TOM PETTY WARNER BROS.
35	35	39	4	**I WALKED** PRIZE	WANDERLUST RCA
36	40	—	2	**WYNONA'S BIG BROWN BEAVER** TALES FROM THE PUNCNBOWL	◆ PRIMUS INTERSCOPE
37	37	37	26	**GEL** "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
38	NEW ▶		1	**ANTS MARCHING** UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
39	34	24	16	**IT'S GOOD TO BE KING** WILDFLOWERS	◆ TOM PETTY WARNER BROS.
40	39	36	23	**CAN'T STOP LOVIN' YOU** BALANCE	◆ VAN HALEN WARNER BROS

Billboard®

FOR WEEK ENDING JULY 22, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	2	2	6	**YOU OUGHTA KNOW** 1 week at No. 1 JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
2	1	1	7	**HOLD ME, THRILL ME, KISS ME, KILL ME** "BATMAN FOREVER" SOUNDTRACK	◆ U2 ISLAND/ATLANTIC
3	3	6	11	**MOLLY** ROTTING PINATA	◆ SPONGE WORK
4	7	12	3	**THIS IS A CALL** FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
5	4	3	13	**DECEMBER** COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
6	5	4	12	**ALL OVER YOU** THROWING COPPER	LIVE RADIOACTIVE/MCA
7	6	5	10	**MISERY** LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
8	12	14	5	**I GOT A GIRL** I AM AN ELASTIC FIRECRACKER	◆ TRIPPING DAISY ISLAND
9	9	8	7	**SAY IT AIN'T SO** WEEZER	◆ WEEZER DGC/GEFFEN
10	8	7	16	**LITTLE THINGS** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
11	13	13	8	**STARS** YOU'D PREFER AN ASTRONAUT	◆ HUM RCA
12	15	17	7	**WYNONA'S BIG BROWN BEAVER** TALES FROM THE PUNCHBOWL	◆ PRIMUS INTERSCOPE
13	11	9	14	**MORE HUMAN THAN HUMAN** ASTRO CREEP- 2000	◆ WHITE ZOMBIE GEFFEN
14	18	21	5	**TOMORROW** FROGSTOMP	◆ SILVERCHAIR EPIC
15	10	11	13	**HEY MAN, NICE SHOT** SHORT BUS	◆ FILTER REPRISE
16	17	19	6	**SMASH IT UP** "BATMAN FOREVER" SOUNDTRACK	OFFSPRING ATLANTIC
17	16	16	6	**CARNIVAL** TIGERLILY	◆ NATALIE MERCHANT ELEKTRA/EEG
18	20	22	5	**BETTER THAN NOTHING** COCKAMAMIE	◆ JENNIFER TRYNIN SQUINT/WARNER BROS.
19	22	29	5	**IN THE BLOOD** DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
20	23	32	3	**STUTTER** ELASTICA	◆ ELASTICA DGC/GEFFEN
21	14	14	21	**GOOD** DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
22	15	15	6	**WAYDOWN** HAPPY DAYS	◆ CATHERINE WHEEL MERCURY
23	21	18	33	**RIDICULOUS THOUGHTS** NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
				★★★ AIRPOWER ★★★	
24	25	28	4	**ONLY WANNA BE WITH YOU** CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
25	24	25	17	**RUN-AROUND** FOUR	◆ BLUES TRAVELER A&M
26	23	21	6	**VOW** GARBAGE	◆ GARBAGE ALMO SOUNDS
27	29	38	6	**ANTS MARCHING** UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
28	21	29	15	**SHE** DOOKIE	GREEN DAY REPRISE
29	21	21	21	**CONNECTION** ELASTICA	◆ ELASTICA DGC/GEFFEN
30	33	—	2	**I DON'T WANT TO GROW UP** ADIOS AMIGOS	THE RAMONES RADIOACTIVE/MCA
31	32	40	3	**IMMORTALITY** VITALOGY	PEARL JAM EPIC
32	31	23	20	**SICK OF MYSELF** 100% FUN	◆ MATTHEW SWEET ZOO
33	30	27	14	**HURT** THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTNING/TVT/INTERSCOPE
34	NEW ▶		1	**COMEDOWN** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
35	35	31	17	**RIVER OF DECEIT** ABOVE	◆ MAD SEASON COLUMBIA
36	NEW ▶		1	**SOMEBODY'S CRYING** FOREVER BLUE	◆ CHRIS ISAAK REPRISE
37	34	38	5	**HEROIN GIRL** SPARKLE AND FADE	◆ EVERCLEAR CAPITOL
38	40	—	2	**CAN'T CRY ANYMORE** TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
39	RE-ENTRY		23	**PLOWED** ROTTING PINATA	◆ SPONGE WORK
40	38	35	23	**WHAT WOULD YOU SAY** UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 60 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 700 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

PIONEER TOKIO HOT ONE HUNDRED

HITS! IN TOKIO

Week of July 2, 1995

① Scream / Michael Jackson
② This Ain't A Love Song / Bon Jovi
③ Shy Guy / Diana King
④ Army Of Me / Bjork
⑤ Every Day / Incognito
⑥ Hold Me, Thrill Me, Kiss Me, Kill Me / U 2
⑦ My Love Is For Real / Paula Abdul
⑧ Hyperbeat / Dulfer
⑨ Back For Good / Take That
⑩ Make It With You / Carroll Thompson
⑪ You Can Cry On My Shoulder / Ali Campbell
⑫ Rough 'N' Smooth / C. J. Lewis
⑬ These Are The Best Days Of Your Life / Martine Girault
⑭ Got To Keep Moving / Think Twice
⑮ Marta's Song / Deep Forest
⑯ Carnival / Cardigans
⑰ I Can Love You Like That / All 4 One
⑱ Leave Virginia Alone / Rod Stewart
⑲ Plowed / Sponge
⑳ Misery / Soul Asylum
㉑ Too Many Fish / Frankie Knuckles Featuring Adeva
㉒ Adiemus / Adiemus
㉓ Always Something There To Remind Me / Espiritu
㉔ Have You Ever Really Loved A Woman? / Bryan Adams
㉕ Don't Take It Personal (Just One Of Dem Days) / Monica
㉖ So In Love With You / U. N. V.
㉗ Solitaries / Angeles
㉘ Keep On Moving / Bob Marley And The Wailers
㉙ Remember Me This Way / Jordan Hill
㉚ Where Is The Love / Lush Life
㉛ Bama Lama Bama Loo / Elvis Costello
㉜ In The Summertime / Shaggy
㉝ A Day In Your Life / Matt Bianco
㉞ Won't Walk Away / Nelson
㉟ L'homme Aux Mille Vies / L'affaire Louis Tno
㊱ Asayakanonakada / Key Of Life
㊲ Back On The Road / Joan Armatorading
㊳ I Believe / Blessid Union Of Souls
㊴ Let's Do It Again / Repercussions
㊵ Can't Stop My Heart From Loving You (The Rain Song) / Aaron Neville
㊶ Life (Standin' On This World) / Ice
㊷ Venus Drops / Rad
㊸ Hit And Run / Sandy Reed
㊹ Natsuyo Kazeyo / Kaori Kano
㊺ I Want You / Holly Cole Trio
㊻ I Want You / Rosie Gaines
㊼ Just The Two Of Us / Carroll Thompson
㊽ Under The Influence / Workshy
㊾ Hots On For Nowhere / Nicklebag (Stevie Salas & Bernard Fowler)
㊿ Bedtime Story / Madonna

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

WVEE Dismisses Suit Against Rival WQUL; May Ad Revenues Rise 10% Over 1994

GRANUM COMMUNICATIONS' WVEE (V103) Atlanta has dismissed the civil lawsuit it filed against **Mary Catherine Sneed**, GM of new Atlanta R&B rival WQUL, which signed on July 3.

The suit charged Sneed with unfair competition and use of proprietary information (Billboard, June 17). Prior to joining WQUL, she was an executive at V103's former owner, Summit Communications.

Granum issued a release announcing that the two sides reached "a mutually satisfactory resolution to their dispute." Sneed denies any liability or wrongdoing, but both parties have agreed to keep all additional details of the settlement agreement confidential.

In other news, radio-advertising revenue continued its double-digit growth with a 10% increase in May over the same month last year, according to the Radio Advertising Bureau. That figure is based on a 12% hike in local revenue and a 4% national-revenue increase in May. In the first five months of this year, combined local and national revenues were up 11% over the same period in 1994. That figure is based on a 10% local-revenue improvement and a 14% national-revenue gain.

PROGRAMMING: CLARK TO PITTSBURGH

Keith Clark, former operations manager/PD at WHJX Jacksonville, Fla., has been named OM at WBZZ/WZPT Pittsburgh, replacing **Buddy Scott**, now at SFX Broadcasting. Clark was most recently senior director of A&R at Cleveland-based Nina Records.

KKFR Phoenix bires PD **Don Parker** from KTBZ Houston to replace **Rick Stacy**, now at KYSR Los Angeles.



CLARK

KHOT-FM Phoenix flips from talk to a full-time simulcast of modern rock sister station KEDJ. The syndicated **Howard Stern** show, which was heard on KHOT and sister station KGME, now airs on all three stations. Former KEDJ morning man **Dead Air Dave** moves to afternoons, replacing PD **John Clay**, who comes off the air.

WGH-FM Norfolk, Va., assistant PD/afternoon jock **Randy Brooks** has been promoted to PD, replacing **Smokey Rivers**, now with KPLX Dallas.

WSSL/WMYI Greenville, S.C., OM **Lloyd Ford** transfers to the PD position at sister station WTDR. He replaces **Ron Ellis**, now OM at WCKT/WIXI Fort Myers, Fla.

SW Networks picks up three affili-



by Phyllis Stark
with reporting by Eric Boehlert and Douglas Reece

ates for its classical format, Classic FM. All three stations—WFMR Milwaukee, WBKK Albany, N.Y., and WFGR Grand Rapids, Mich.—were already programming classical music. Air personalities at Classic FM include WNEW New York veterans **Dennis Elsas** and **Ken Dashow** and former KSCS Dallas talent **Bob Evans**.

WYJZ/WAMO Pittsburgh GM **Allen Lincoln** adds PD duties for R&B oldies WYJZ.

WYLT Raleigh, N.C., flips from the syndicated adult standards format AM Only to syndicated talk and CNN Headline News as "the Buzz." **Don Imus** airs in morning drive. The station has applied for the new calls WRBZ.

WXBM Pensacola, Fla., PD/music director **Bruce Clark** has been upped to director of country music for parent company Calendar Broadcasting. He will serve ss MD at WXBM and PD/MD at sister KTEX Brownsville, Texas, where former PD **Kenny Garcia** recently exited and MD/morning man **Sonny Laguna** relinquished his music duties. A new PD for WXBM is being sought.

WROZ Harrisburg, Pa., OM/PD/morning man **Jim Buchanan** leaves for the weatherman job at the local Fox-TV affiliate. **Tom Shannon**, from crosstown WWKL, replaces Buchanan with the title of program manager/morning man.

KTEG Albuquerque, N.M., MD **Scott Struber**, has been upped to PD, replacing **Mike O'Connor**, now at KBCO Denver. Meanwhile, former triple-A simulcast KBCO-AM has switched to talk and will be known as "KHOW 2." Local sister station KHOW also programs talk.

R&B oldies WERD Atlanta is now programming a hip-hop format at night. Also, co-owner **Darrell Spann** has once again assumed GM duties, replacing **Dee Handley**. **Jas Owens** recently joined WERD as PD, replacing **Deanna Brown**.

Monterey, Calif., sister stations jazz/AC KXDC and country KAXT have swapped frequencies.

Broadway Joe Booker, last at WWDM Columbia, S.C., returns to KIPR Little Rock, Ark., as OM/PD, replacing **Billy St. James**.

Production director/acting PD **Johnny Walker** officially cops the programming gig at WICT/WRKU Youngstown, Ohio. He replaces **Geronimo**, now at KZHT Salt Lake City.

Wichita, Kan., got a new country sign-on July 4, when KSPG (the Kansas Pig) debuted at 98.7. New owners **Gary** and **Viola Ann Violet** take GM and PD duties, respectively. **Steve Dorrell** is OM. The station is in a sales marketing agreement with Great Empire Broadcasting's crosstown KFDI-AM-FM.

WMPZ Chattanooga, Tenn., PD **Thomas Henderson** adds GM duties.

Following its sale to crosstown WJTT, WNOO Chattanooga flips from gospel and R&B oldies to R&B adult under PD **Keith Landecker**. Also, WJTT MD **Tony Rankin** exits. WJTT midday host **Magic** and overnight host **Justice** will each assume MD duties at one of the stations, although it had not been determined at press time who would get WJTT and who would get WNOO.

Former KMVK Little Rock, Ark., PD **Ken Wall** is the new PD at WZYP Huntsville, Ala., where he replaces **Cat Thomas**.

Former KKXX-FM Bakersfield, Calif., MD **Kevin "Kozman" Koske** has reconsidered his decision to move to KXTZ Las Vegas and instead will become PD at KDJK Modesto, Calif.

PEOPLE: SILVER TO MIX 105

WRQX Washington, D.C., MD **Linda Silver** lands that job at WMXV (Mix 105) New York. The job had been vacant since **Mary Franco's** departure.

WDRE Long Island, N.Y., APD **Jonathan Shapiro** exits to accept an undisclosed label offer. He will not be replaced.

The former KHQT (Hot 97.7) San Jose, Calif., morning team of **Jeff Vandergrift**, **Elvis Medina**, and **Lance "Hollywood" Otani** joins KYLD/KYLZ (Wild 107.7) San Francisco for that shift. They replace **Frank Lozano**.

Veteran broadcaster **"Banana" Joe Montione** joins WMGK Philadelphia for mornings, replacing **John Harvey**, who exits. Montione previously worked in Philadelphia during the '70s at WFIL.

George Taylor Morris joins WZLX Boston for mornings. He was previously VP/programming at Global Satellite Network.

Clear Channel's Cohen Juggles Duties In Duopoly

IN THIS AGE of duopoly, Clear Channel Communications' Bob Coben serves as a textbook example of a manager successfully running multiple stations. Cohen has moved up through the ranks to become the VP/GM of four San Antonio, Texas, radio stations—WOAI, KTKR, KAJA, and KQXT—and he is responsible for marketing crosstown KSJL through a joint sales agreement.

"It's certainly different now from when I first became a GM of one station," Cohen says. "My duties have increased, and the demands on my time have increased. I'm used to having my hands on a lot of things, but I just don't have enough hands anymore.

"The only way I survive this is by having great people at every position," he continues. "They don't work for me, I work for them, so I try to cut a path for them to get their job done and clear away all the obstacles ... I'm sure it's this way for every manager who's in a duopoly now."



The work of managing such an enterprise is particularly challenging, since each station has a different format. AM stations WOAI and KTKR are news/talk. KAJA is bot country, KQXT is soft AC, and KSJL is R&B. Those stations cover the entire spectrum of demographics and lifestyles, and according to the new spring AccuRatings, they reach more than half of the radio market with 571,000 weekly listeners. Not surprisingly, Clear Channel is No. 1 in revenue in the market.

The programming of the stations is critical to the success of Cohen's operation. He conducts weekly meetings with all the PDs and talks with them daily, and he emphasizes the importance of offering listeners the most intriguing programming available.

"Programming has to be compelling, and you have to approach every hour and every minute with this attitude," he says. "It's such an integral part of who we are and what we do."

Clear Channel is one of the fastest-growing media groups in the country, with a formidable reputation for aggressive growth in both acquisitions and revenue. Cohen says working for a major operator has its unique challenges.

"As a performance-driven company, they expect a great deal from their employees, [but] they give us the resources to accomplish our goals. Clear Channel is an attractive place to work because our corporate structure is very decentralized. They let all of the station operations take place from the station [except for accounting and legal services], and that climate creates an opportunity for every manager to run the stations based on their own plan ... It's great to be able to use our own intuition, our creativity, and the resources and talented people that we have on our staff to achieve our company's objectives."

In recent years, duopoly has changed not only the industry, but the people in it. Cohen says, "Duopoly has been around for a few years now, and those of us who have been in the middle of it are learning every day how it works. I think it's been a great challenge to every manager who has to manage multiple properties with all the different personalities, the different strategies and tactics, and the different day-to-day Scud missiles that get launched into your lap. Even though the hours have been long and the challenge has been enormous, it's made me a much better broadcaster than I could have been just handling one radio station.

"The whole playing field has changed," he continues. "What we have to do is respond to the change and deal with it. Our job is to run multiple stations and maximize revenues in each of our markets. We have different tools to do that now than we did several years ago.

"I think anybody you ask would say, 'Wouldn't it be great to dedicate the time to each station that we did when we had only one station to run?' But you just can't do that anymore. Now the challenge is to get good people, groom them, give them more responsibilities, and let them run their operations to make them even better."

Just as managers like Coben get used to running duopolies, the radio industry is bracing for the implementation of new federal legislation allowing complete ownership deregulation. The legislation has passed through the Senate and is now in the House (Billboard, June 24). Industry professionals anticipate the law will be passed within the next few months. The ramifications for broadcasters may be even more far-reaching and revolutionary than the changes wrought by the duopoly laws, but Cohen is ready for the new challenge.

"I am really excited about what could be happening in our industry in terms of deregulation," he says. "The idea that we could be involved with even more properties in a single market than we have now is a real possibility, and what's neat about our company is that Clear Channel will be one of the first [to] get the opportunity to test those waters. It will be an incredible challenge ... and it's exciting to be in the middle of all that."

ROSE TAYLOR

newsline...

VERNA GREEN is upped from VP/GM to president at WJLB/WMXD Detroit. Also, former WPEG Charlotte, N.C., PD Michael Saunders joins WJLB as PD, replacing former operations manager Steve Hegwood, now with WQUL Atlanta. Saunders was most recently a partner in Left Bank Management.

DAVE HICKS becomes GM at WCUZ-AM-FM Grand Rapids, Mich., replacing Ron Dykstra. Hicks owns three stations in Michigan: WKFR-FM Battle Creek and WKMI/WRKR Kalamazoo.

BENCHMARK COMMUNICATIONS, owner of WYYD Roanoke, Va., has agreed to acquire crosstown WROV-AM-FM and its local marketing agreement partner, WLNI, from Lisa Broadcasting for $5.8 million. Benchmark immediately assumes Lisa's LMA with WLNI.

YUTAKA OZAKI HAS UNIQUE ROLE IN JAPANESE POP

(Continued from page 11)

spotlight.

For Ozaki fans, the sanctum sanctorum is s nondescript house deep in the bland urban sprawl of northesat Tokyo. The house belongs to Tadao Komine, a typical character from Tokyo's *shitamachi* (working-class district). The alley in which Ozaki was found is beside Komine's house.

Komine felt sorry for the fans who turned the alley into a place of pilgrimsge, so he converted one small room of his home into what amounts to an Ozaki shrine. The walls are covered by photos and fans' drawings of the late star. Some fans have placed bottles of liquor on a table in front of a picture of Ozaki; this is an echo of Japanese tradition, in which fsvorite items of the deceased are left at a grsve or Buddhist altar to placate their souls.

"This room is a plsce for them to be together and remember Ozaki," says Komine.

Another reason for Ozaki's posthumous popularity is the cynical reslity thst in Japan, just as everywhere else, death sells. For example, in the six months following the death of *enka* (a Japanese ballad style) singer Hibari Misora in June 1989 at the age of 52, sales of her recordings increased to 25 times those of the first half of the year. Misora, like Ozaki, remains a popular subject for Japan's mass-circulation weeklies, but her appeal is more nostalgic than Ozaki's.

Ozaki's legacy of rebellion is very contemporary and real to his extremely loyal fans.

"He was honest with us," says Ozaki fan Kyoko Hayashi, a high school senior. "In his songs he says what we feel. He was against society and adults who are dirty and aren't honest."

Adds Haysshi's 20-year-old sister, Kazumi: "He was different from other pop singers—he sang more than just love songs."

Songs like "Seventeen's Map," for instance, deal with a sometimes grim reality: "On the corner a girl is selling herself, doing anything for money/She lost her dream, playing at love/She forgot that she had to let her mind shine all the time/Little by little she is getting to know the meaning of things/That have never been taught to her in school."

Ozaki's fan base has expanded be-



SOUL FLOWER UNION

yond the original core of young people who identify with his songs' themes of rebellion to include a broad cross section of the Japanese public.

"His death really boosted his popularity," said one woman interviewed at a recent exhibition of photos of Ozaki. "My daughter was a fan of his before, but sfter he died, I became a fan, because I'm from the same area of Tokyo that he was. Some see him as a neighborhood kid who made good."

Ozski wssn't the first Japanese recording artist to deal with the classic rock themes of alienation and rebellion. Artists such as Panta, who came out of the student movement in the late '60a, adopted explicitly snti-establishment stances, but they never had the kind of maas popularity that Ozski achieved.

One reason is that Ozaki's lyrics were not political in the traditional sense. Adolescent rebellion, after all, trsnscends ideology. But another factor may be that it has taken time for rock music to put down roots in Japan. In the Japan of 25 years ago, rock was seen as something of an exotic foreign import. Mass-produced, inoffensive "idol" singers dominated the charts.

Now, however, it's just as nstural for a Tokyo teenager to pick up a guitar and rail against society as it is for kids in Milwaukee or Manchester, England. Much of the resulting music is nothing more than ritualized rebellion, epitomized by the *hokoten*, which are bands that play in specially sectioned-off areas of Tokyo's Yoyogi Park each Sunday and are beloved by visiting foreign journalists looking for evidence that Japanese youngsters are, well, revolting.

Japan ia a long way from a "wild in the streets" type of rock'n'roll revolution—most young people are preoccupied with getting good exam results so they can go on to a good university and ultimately secure a job at a major company. Nonetheless, in the post-Ozaki era, it's become more common for Japanese rockers to deal with controversial topics in their lyrics.

Imawsno got into trouble with his record company, Meldac, a few years ago, when he recorded a song criticizing Japan's nuclear power program. The label, owned by Mitsubishi Corp., whose many activities include building nuclear power plants, censored the song.

Other labels, such as Sony's recently established Ki/oon Sony imprint, seem to be taking a more liberal spprosch in allowing artists to speak their minds—a refreshing development in what is still basically a conformist society.

Ki/oon Sony neo-psychedelic band Soul Flower Union, for example, has sung in militant terms sbout the plight of Hokkaido's indigenous Ainu people, who over the centuries have been treated by the majority Yamato Japanese in much the same way the original inhabitants of the Americas have been treated by



KIYOSHIRO IMAWANO

more recent arrivals from Europe.

"The Japanese government forced the Ainu people to adopt Japanese culture. I hope this song inspires our audience to restudy Ainu issues as part of the history of our country," says Soul Flower Union vocalist/guitarist Takashi Nakagawa, who wrote the controversial "Dance Your Village's Original Dance" with fellow band member Hideko Itami. "This society doesn't accept things or people that are different from what's 'normsl,' such as handicspped people," he says.

But Nakagawa is quick to deny that Soul Flower Union is nothing more than a "message" bsnd.

"It's dangerous to be labeled like thst," he says. "We formed this band to see what kind of sound the six of us would create as an ensemble. It's like a tiny society." Nakagawa adds that it's natural for the band members' social concerns to crop up in the songs they write.

Some of the most daring lyrics recorded in Japan recently are found in Tokyo-based reggae band Rankin Tsxi's song "Shinzuru Mono Wa" (Everyone Who Believes), which was released by WEA Jspan and calls for a "Central Park" to be estsblished in the middle of Tokyo's Chiyoda Ward, in an unmistakable reference to the Imperial Pslace compound, which sits like a green oasis in the middle of the chaotic conurbation that is Tokyo.

Despite—or perhaps because of—his lack of politicsl power, the emperor represents the ultimate taboo in Japanese aociety. The social comment in "Shinzuru Mono Wa" is mild by Western standards, but is slmost suicidal in a society where often violent rightist groups are always resdy to avenge perceived attacks on the imperial institution. For Rankin Taxi's sske, it's probably better that rightists' musicsl tastes run more to enka ballads thsn reggae.

Meanwhile, Ozaki's passionate and, sadly, self-destructive legacy remains a tough act for other Japanese artists to follow. His rebellion tapped the aame well of dissatisfaction existing benesth Japanese society'a complacent exterior that more overtly political artists have used as a source of inspiration. But no one has said it quite like this handsome, doomed young msn whose uncompromising stance gives him a unique place in the history of Japanese pop music.

'ROCK ALTERNATIVE'

(Continued from page 73)

cember 1967. The on-air announcement was followed by R.E.M.'a "It's The End Of The World As We Know It (And I Feel Fine)."

Edwards made the decision to keep his veteran air staff intact despite the new format. "We have a bunch of passionate people here, and for some of them it was a real relief and a real pleasure," he says. "They've been listening to the same classic rock records over and over, and so they're enjoying the fresh approach."

Gone from the air are all of the station's pscksging and production elements, snd the station is currently running with a stripped-down sound. "We've intentionally stripped it down for two reasons," says Edwards. "We didn't have the pieces in place, and we wanted the music to tell the story." Eventuslly, new production elements will be put into place, but Edwards refuses to "give away the game plan" on what the new packaging will sound like.

In addition to SBR and Paragon, WNEW has retained longtime consultant Jeff Pollack.

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ATLANTIC MAKES COMMITMENT TO IRELAND'S CORRS

(Continued from page 11)

in 1990, shortly before Jim Corr, who had a small 8-track studio, was introduced to John Hughes, formerly of the late '70s recording act Minor Detail. A mainstay of the Irish music scene, Hughes was enlisted by director Alan Parker for the role of music coordinator for hia 1991 movie "The Commitments."

"When I met the Corrs, two were still in school uniforms," says Hughes, who suggested the focus on vocal harmonies and the enhancement of traditional instrumentation. He also engineered an audition by the group for the movie, out of which Andrea gained a substantial role, with the rest receiving smaller parts. "It kicked us off to go on our own," says Sharon, and the band, with Hughes now managing, commenced songwriting and gigging, eventually before the admiring Ambassador Smith.

The Atlantic deal was struck the morning after the studio showcase before Foster. "We had some offers in Ireland, but didn't think we could hit Americs through Ireland," adds Sharon. "Maybe now we could with [Atlantic-distributed label] Celtic Heartbeat, but there were no such roads then."

In January, the band flew out to Malibu, Calif., and began album production with Foster at hia studio there.

"I spent almost six months on the album—with capable co-production from Jim Corr—and it's one of the few times when I guided and nudged instead of rolling up my sleeves and getting messy," says the pop production maven. Foster acknowledges that the Corrs, who wanted to be involved in the entire recording process, presented something of a challenge.

"I did the Tubes and Alice Cooper and played with Chuck Berry, so I have a bit of a rock'n'roll side—though it's heavily buried most of the time."

Indeed, the Corrs were unfamiliar with Foster until they saw all the gold and platinum on his walls from the likes of Chaka Khan and Chicago, as well as the Tubes.

"When we were recording, he never wanted to take us down his road completely," says Sharon. "He just wanted to enhance what was already there. He said, 'If we end up with an album that's totally different than your demos, then we failed.' "

Hughes also admits reservationa that "The Corrs" would turn out like a "David Foater Malibu record," but he credits the producer's "strong intent on keeping away" and basically letting the Corrs be themselves.

"The worst thing that could have happened would be for them to have heard the finished product and then say they wanted something else, but couldn't get David to do it," says Foster. "There may have been a few timea when I pushed more of a Celtic vibe, since the wsy they weave it into their pop music is so new and fresh. But it would have been such a mistake for me to try snd take over."

Foster did get to co-write an album track with the Corrs, "Someday," which was the group's first-ever collaboration. The slbum's first single, however, will be "Runsway," which Flom says will be targeted to top 40 radio, with "no decision" yet on other formats or release date.

Much of the msrketing aspect will rely on a visual element, says Azzoli, "because of their looks, snd they're so charming and sincere—you just want to hug them all the time!" To this end, he foresees "a lot of TV, one-on-one interviews, meeting the branches, going to radio stations, and in-store appearances. We've got to put them in people's faces, because they're their best salesmen."

Azzoli calls "The Corrs" an "all-format kind of record." Steve Hamilton, VP of operations at Virgin Retail Group, echoes that thought. "It's a multigenre album which should have a lot of mass appeal with its unique mixture of pop vocals and traditional Irish music roots," says Hamilton, who expects to feature the album in the Virgin Recommends campaign for developing artists. "Certainly there's something for people to be exposed to through lots of in-store play and listening posts."

The Corrs feel that live performance will also be invaluable and perhaps surprising. "We're more exciting live than people anticipate," says Caroline. "With three girls, people think we're nice, but we're really a lot more lively, and our Celtic rock stuff hss sn edge that people don't expect. It's not as mainstream a sound ss you might think becauae of David." Adds Jim, "We'll adapt to the changes we made on the record."

Flom thinks that the Corrs' "unique performance hybrid of traditional Irish music and American pop music," which "took by surprise" both him and Foster, will also captivate international audiences. "It's the type of music that hits a nerve with a lot of people at the same time," he says, noting "terrific response" from several European company affiliates for whom he's played "The Corrs." More significantly for the domestic side, Foster reports favorable reaction on his own home front.

"In all my years of making music—other than maybe 'The Bodyguard' soundtrack—I can't remember when my kids are playing something I've done when I get home," says Foster. "They're playing the Corrs' album to death, which is an indication to me that I'm really on the right track—or they're on the right track!"

TICKETMASTER'S REGIONAL RIVALS

(Continued from page 1)

providing detailed inventory information to all outlets, Select-A-Seat was formed, ushering in the age of modern ticketing.

The compsny courted retail outlets and quickly landed nearby Diamond Department Stores of Phoenix, which saw the alliance as a way to provide a service to its cuatomers as well as increase foot traffic. (Another key Select-A-Seat client was the box office at Grady Gammage Memorial Auditorium on the Arizona Stste University campua; working there at the time was Albert Leffler, who left and became a co-founder of Ticketmaster in 1976.)

By the end of the '70s, mismanaged, underfinanced, and atretched too thin with franchisees in San Diego, Denver, Atlanta, Minneapolis, and Norfolk, Va., Select-A-Seat was forced into bankruptcy. Amid mountsins of litigation, Globe Ticket stepped in and bought the company in 1980 for $500,000.

The Diamond chain continued its ticketing businesa, Diamond Box Office, which was overseen by McLaughlin. In 1976, Diamond Box Office generated all Montreal Olympic tickets sold in the U.S.

In 1984, Dillard's Department Stores purchased 12 Diamond stores for $140 million from the Minneapolis-based Dayton-Hudson Corp. The acquisitiona were spread out over Phoenix (seven), Tucson, Ariz. (two), and Las Vegas (three). As part of the purchase, Dillard's inherited Diamond Box Office and renamed it Dillard'a Box Office. (Dayton-Hudson's Dayton's Ticketing of Minnespolis was sold to Ticketmaster in 1989.)

Today, Dillard's counts 229 storea located in 23 atates (eight new locations opened in 1994), 50 of which are home to a Box Office outlet.

In terms of new businesa, "Dillard's looks at the operation differently than Dayton-Hudson did," says Tom George, director of Dillard's Ticketing Systems. "We are definitely interested in expanding." Yet the company's growth is still measured in inches, not feet.

With 29 department store and nonstore ticket outlets found in the Phoenix area, Dillard'a Box Office dominance remains solidly Southwestern. "It's a hometown kind of thing," says local promoter Danny Zelisko. (Big-ticket clients include the NBA'a Phoenix Suns, the NFL's Phoenix Cardinals, and the hometown America West Arena.) Dillard'a hsa worked to build an additional ticketing presence in Oklahoma (Tulsa, Oklahoma City) and Texas (Dallas/Fort Worth, Waco, Beaumont, and Port Arthur).

Dillard'a daylight in Dallas came in the early '80s, when the new Reunion Arena opened its doors and, in a rare move, opted not to sign a ticketing contract with any one company. Instead, the building allowed various companies to bid on business—one team, or one promoter, at a time. Dillard'a was able to land the NBA's Dallas Mavericks and, recently, the NHL's Dallas Stars.

When pitching new contracts, George stresses that Dillard's "provides a customer service to the client and [its] customers. And we do it at a reasonable rate."

Compared to other ticketing companies, Dillard's service feea seem downright nostalgic: Some over-the-counter Box Office aervice fees are $1.50 (bumped up recently from 75 cents), with phone charges hovering around $2.

Economicslly, Dillard's is able to charge lower rates than other companies for two reasons. The first is that its Box Office is just a small part of Dillard'a Department Store business overall and not a crucial revenue center.

And secondly, rather than returning a portion of collected service-fee revenues back to arenas, as Ticketmaster and others do, Dillard'a becomes a venue sponsor, buying aignage inside the building aa well as running television and radio apots for venue events. That way the building doesn't hsve to spend as much to market events, and Dillard'a, through its sdvertised tie-ina, drawa more customers to its stores.

"I'd think a lower service fee would help you sell more tickets," saya George. "Maybe people like to pay higher prices for tickets, because that'a what they're doing when they pay [higher] service fees." That's a none-too-aubtle jab at Ticketmaster, which arrived in Dillard's Phoenix backyard in the late '80s.

Dillard'a and Ticketmaster crosaed patha earlier thia year when Pearl Jam announced a date at New Mexico State University's Pan American Center—a Dillard's venue—as part of the band's well-publicized Ticketmaster-leaa tour. But because the band was aligned exclusively with the new automated company ETM, the Pan American Center had to get permission from Dillsrd's to make room for the band.

"It was no big deal," says George. "We work with our clients. They asked for it, and we gave it to them. Buaineaa is give and take." The show was eventually canceled when Pearl Jam shortened its aummer tour.

TELE-CHARGE

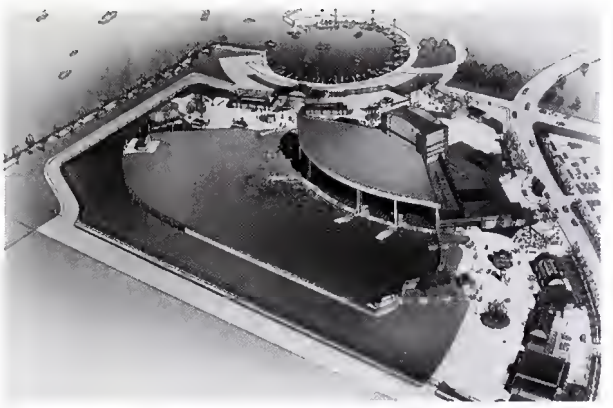
When it was announced early this year that the Blockbuster-Sony Music Entertainment Center in Camden, N.J., had tspped Tele-charge to handle ticket sales for the new 25,000-capacity amphitheater, more than a few industry eyebrows were raised. For Tele-charge, long synonymous with Broadway theaters and performing arts centers, the high-profile New Jersey concert venue represents a radically new business direction.

"The entertainment industry is a broad spectrum, and we wanted to expose ourselves to it," says Vince Rieger, director of marketing for Tele-charge Systems.

Tele-charge is actually a division of the legendary Shubert Organization, proprietor of 17 Broadway theaters. The Tele-charge ticketing arm oversees sales for those 17 venues plus six other Broadway houses. In all, including off-Broadway theaters and other nonowned venues, Tele-charge counts 47 clients. In 1994, Telecharge sold 9.8 million tickets; 3 million over the phone, the remaining through box-office software. Tickets for Broadway ahows carry $4.75 Telechsrge service fees and no hsndling costs.

In the early '70s, with telephone ticket sales emerging as a marketing force for Broadway shows, Shubert created Tele-charge to manage its box offices. Back then, each production advertised its own phone number (rsther than a general 800 number) and employed back-room operstors to take orders by hand.

Ten years later, central computerized telephone sales replaced box-office operstors, and Tele-charge, with licenaed software from Ticketron, helped theaters again make the conversion.



Artist's rendering of Tele-charge's latest client, the Blockbuster-Sony Music Entertainment Center in Camden, N.J.

When Ticketron sold its assets to Ticketmaster in 1991, Tele-charge picked up Ticketron's software and computera (along with some personnel) and created its own central ticketing aystem. Rather than teaming up with Ticketmaster, "we wanted to have control over all aspects of ticketing," aaya Rieger, who downplays what has been described as bad blood simmering between Ticketmaster and Shubert over the years. (Ticketmaster landed ita first Broadway clients in 1991, when it acquired Ticketron's contract with Nederlander's 10 theaters.)

In 1992, Tele-charge actively shopped for new clients beyond the Great White Way and landed the National Theater in Washington, D.C., and the Westwood Playhouse in Loa Angeles. Branching out further, it inked a deal with the U.S. Tennis Assn. to sell and distribute tickets to the U.S. Open Tennis Championships each year.

Then came the contract with the Entertainment Center, the eighth and most recent amphitheater created by Pavilion Partners, a coalition made up of Sony Music, Pace Entertainment, and Blockbuster Entertainment. After sifting through ticketing propoaals last year, Pavilion Partners opted, for the first time, not to align with Ticketmaster.

A key factor in Tele-charge'a favor was that Electric Factory, the powerhouse promoter in nearby Philadelphia and a direct Entertainment Center competitor, has long-standing business ties with the Philadelphia Ticketmaster licensee, Spectacor Management Group.

Also boosting Tele-charge'a bid was its proposal to create a remote ticketing network by transforming 71 Delaware Valley Blockbuster outlets into ticket centers carrying the Toptix name; it was the first time Blockbuster stores have been used to move tickets.

Toptix ticketa carry $3.75 service feea. Entertsinment Center stuba purchased over the phone via Telecharge come with a $4.25 service fee and $2 handling costs per order.

Rieger declined to discuss the service-fee revenue split, but observers say a good rule of thumb for ticketing is that whenever service fees break the $3.50 barrier, odds are the venue is receiving st least $1 on every ticket sold. (Sometimes venues and promoters split that take, depending on their agreement.)

While Rieger stresses that for now the company is focused on delivering the goods for Blockbuster-Sony, he says further expansion could be on the horizon.

Industry insiders point out that witb Shubert's deep pockets, Telecharge enjoys the best financial support among Ticketmaster competitora. Yet Shubert is known for its conaervative business approach and its reluctance to stray too far from Broadway. Therefore, few expect Tele-charge to atart vying head-to-hesd with Ticketmaster venues nationwide anytime soon. "Tele-charge will continue to pick its spots," says one ticketing executive.

PROLOGUE SYSTEMS/PROTIX

In 1989, Prologue Systems, an upatart software company marketing stand-alone systems to venues, won its biggest contract at the time: the Pittsburgh Civic Center.

When several Civic Center box-office employees abruptly left while Prologue was installing the system that summer, "We ended up witb most of our company running the ticketing aervice [operation]," says company president Pete Hanson, a former accountant who joined forces with Prologue founder Rick Graves in 1988. "Thst's where we learned the [service] business, which is totally different than [software]." And that is how ProTix, the ticket-selling arm of Prologue, was born.

(Ticketing software deals with internal coding and tracking of a venue's seating inventory; ticketing service deals with selling to the public on s daily basis.)

Today, with service accounts at the Merriweather Post Pavilion outside Washington, D.C., the new Meadows Music Theater in Hartford, Conn., the University of New Mexico'a campus venues, and—thanks to its partnership with IBM—the 1996 Atlants Olympica, Madison, Wia.-based ProTix is on a roll. (Prologue and ProTix are backed by investors from the Wisconsin and Pittsburgh areas.)

Last year, ProTix sold 500,000 tickets, and it expects to sell 2.5 million in 1995, not counting the Olympics. ProTix's service-fee revenues thia year are projected to total $6 million.

The Meadowa Music Theater, opened this year in Hartford and managed in tandem by longtime Connecticut promoter Jim Koplik and the Nederlander Organization, ia the largest concert facility in the state, with s combined indoor/outdoor capacity of 25,000.

It is precisely the type of high-profile venue that every Ticketmaster competitor covets—a concert facility at which voluminous salea can generate enough revenue to help the ticketing company recoup its upfront hardware and software investment (an investment that today can exceed $1 million). Once that sales and distribution infrastructure is in place, adding new clients is relatively easy, not to mention profitsble.

"You need that anchor," says ProTix GM Dennia Williams. With that infraatructure now established, be says, "We will actively go after any [contract] that comes up in the marketplace. There'a nothing we cannot handle."

Meadows management apparently wanted more control over—and, some say, ownership of—its ticketing operation and sought out an alternative to Ticketmaster. ProTix, which had pitcbed previous business to Nederlander, won the contract. And with Nederlander's help, ProTix inked a deal with 28 Connecticut and Western Massachusetts Strawberries record stores to aerve as computerized sales outlets for Meadows.

For years, charging a $1.50 service fee, those stores have sold hard tickets to local rock shows at clubs such as Toad's Place in New Haven, Conn., and Pearl Street in Northampton, Mass. The service, which continuea today, was designed not as a moneymaker but as a way to increase foot traffic and pick up co-op advertising opportunitiea from concert promoters.

The chain had been approached by national ticketing companies, but until ProTix'a offer, it passed. "They offered a better deal," saya Strawberries ticket agency superviaor Dania Mathews, who estimates the stores will aell one-third of all Meadows Music's tickets this year. (Remote outlets typically pocket 15%-25% of each ticket's service fee.)

Fees for over-the-counter purchasea at Strawberries range from $2.50-$3.25. ProTix's phone charge is generally $4, plus a $2 handling fee per order. Ticketmaster's phone fee for Melissa Etheridge's June show at the crosstown Hartford Civic Center was $5, with $2.30 handling fees.

ProTix's growth has not come without some pain. The day before tickets for the first shows at Meadows Music Theater were to go on sale, ProTix was forced to change the phone number it had spent months saturating the marketplace with through newspaper ads and radio spots.

Naturally, the Atlanta Olympic contract to process and sell 12 million tickets eclipsea the business of Meadows Music or any other concert venue.

With its unmatched resources and experience, most in the industry had penciled Ticketmaater in aa the Olympic winner just days after bida were announced. But Games officials were apparently not happy with the company's unreaponsiveness to requests for customization.

At the time of the Olympic announcement, Ticketmaster CEO Fred Rosen insisted the company had been so preoccupied dealing with the Justice Department's sntitrust division's investigation into the ticketing business, spurred by Pearl Jam, that it did not have time to properly address Olympic concerns.

ProTix's partnership with rock-steady IBM (a major corporate spon-

(Continued on next page)

TICKETMASTER'S REGIONAL RIVALS

(Continued from preceding page)

sor of the '96 Olympics) clearly helped clinch the monstrous deal. Years earlier, when developing software for grocery store-ststioned ticketing kiosks on behalf of the Wolf Trap Foundation for the performing arts outside Washington, D.C., ProTix had teamed with IBM programmers from the D.C. ares.

For the Olympic proposl, the two companies joined forces again to hammer out all sorts of proprietary seating and purchasing software.

Outside of one-time events like the Olympics, Hanson says the biggest obstacle in landing new business is not simply winning over venue executives with ticketing demonstrations and testimonials, but getting them to turn sway from a sure thing like Ticketmaster. "It seems like a huge risk for them to chsnge to s smsller compsny. No [venue GM has] ever been fired for selecting Ticketmaster," Hanson says. (In Ticketmsster's 1992 prospectus, it states that "Ticketmaster has never lost a significant client," due in part to the "risks associated with [venues] switching ticketing systems.")

One client that did recently make the move was the University of New Mexico and its on-campus facilities. Athletic ticket mansger Mark Koson says ProTix's softwsre snd ticketing services were "the most sophisticated we could find—there was no risk, it was a no-brainer."

SELECT-A-SEAT

During the '70s, Nicholss Flaskay worked the streets on Manhattan's East Side as district manager of Globe Ticket Co., delivering hard-ticket orders for such clients as Madison Square Garden and Shubert theaters; tickets thst were then stashed in box-office

Mid-Atlantic Partners, Inc.

racks and sold to the public.

Toward the end of the decade, Flaskay saw the advent of computerized ticketing, but it wasn't until 1980 that he convinced his bosses st Globe to back his proposed Globe Information Systems, a ticketing software company. (In the end, very little Globe money ever materialized, and Flaskay and other investors came up with GIS' initial $1.5 million.)

Globe executives were not alone in their skepticism. Equally resistant were box-office managers, who told Flaskay they could grab tickets out of racks faster (snd surer) than sny computer could spit them out. Plus, they complained, the tickets produced by computers were too flimsy and colorless.

Flaskay continued to trumpet ease and efficiency and, on the ticketing-service side, picked up Select-A-Seat out of bankruptcy and landed venue contracts—complete with retail outlets—in Columbus, Ohio, and Norfolk, Va. Soon Select-A-Seat's focus shifted toward Florida.

By the mid '80s, counting the Lakeland Civic Center, the NBA's Orlando Magic, and the Bayfront Center in St. Petersburg among its roster, Select-A-Seat had sewn up much of Florida's ticketing business, with 95 outlets spread around the state. In 1987, the company sold $28 million worth of tickets.

During the '80s, Ticketmaster's Rosen regularly told Flaskay that it was just a matter of time before the two went head-to-head for Sunshine State business. Rosen went as far as setting up South Florida offices, hiring Lakeland Civic Center's Donna Dowless as regional manager.

"But in his infinite wisdom," Flaskay says, "Fred cut a deal," and in 1988 he purchased Florida's Select-A-Seat assets (i.e., contrscts snd outlets). Overnight, Ticketmaster Florida became the ticketing source for the fastest-growing state in the nstion and one that soon exploded with new concert venues and professional expansion teams.

Asked about the sale, Flaskay says he's an entrepreneur at heart and prefers creating businesses. Besides, "the deal got too good." (Earlier this year, Flsskay sold G1S to the access control systems company Lasergate for $4 million.)

His latest ticketing compsny, Mid-Atlantic Partner's Select-A-Sest, zeros in on North and South Carolina venues. Among its clients are the Greensboro (N.C.) Coliseum, the Greenville (S.C.) Auditorium, Clemson (S.C.) University's Frank Howard football field (aka Death Valley), and the Asheville (N.C.) Civic Center.

Mid-Atlsntic, says Flaskay, is the first company to eliminate the middleman and form ticketing partnerships with buildings. "If you [run a venue and] control 1 million tickets a year, your [ticketing] choices are to do it yourself, contract with Ticketmaster, or create a joint venture with us," Flsskay says. "We install the system, get it operational, sign up outlets, handle accounting and administration, and become partners. We share the profits. It's essentially the same system as Ticketmaster, but they're a third party earning revenues."

Mid-Atlantic Partners will sell more than 1 million tickets this year, according to Flaskay.

Flaskay notes Mid-Atlantic also gives arenas control over service charges, although he's quick to point out that "we don't intend to have lower service fees than the market justifies. We're in the business to make a profit." Over the phone, charges for Greensboro Coliseum concerts are generally $3.50, with $1 handling.

The start-up has not been without its setbacks, though. Growing pains were on display at the Greensboro Coliseum this past New Year's Eve, when local promoter Anthony Williams hosted a holiday bash, charged $20 s head, but did not have to pay the building a dime in rent.

That's because just days earlier, the city-owned building opted to settle a lawsuit Williams had filed claiming that Select-A-Seat's poor ticket distribution had cost him $50,000 in lost sales when an R&B show went on sale April 9, 1994. The coliseum had dropped Ticketmaster earlier that year in favor of Select-A-Seat to control swelling service fees, say building officials.

Williams claimed that several commercial outlets, such as nearby sporting-goods stores advertised as being among Select-A-Seat's 17 locations, were not up and running for the on-date sale. Flaskay dismisses the complaint and insists that any possible glitches were "no big deal."

ETM ENTERTAINMENT NETWORK

Five months ago, executives from the startup company ETM Entertainment Network were invited by Pearl Jam business manager Mike McGinnley to fly to Seattle and demonstrate their ticketing system to the band.

In the office of band manager Kelly



An ETM-gensrated Pearl Jam ticket.

Curtis, company executives walked lead singer Eddie Vedder and others through the ETM system, showing them how fans could call up one of the compsny's 8,000 phone lines and be guided through a voice-response system to buy tickets by credit card, check, or money order.

ETM senior VP Peter Schniedermeier explained how each ticket face could be customized with fans' names, as well as an individual bar code to prevent counterfeiting, and that ETM could sell Pearl Jam's price-conscious tickets with $2 service fees and 45 cent handling costs (Billboard, April 15).

Less than four weeks later, ETM got the call from Curtis Management giving the company the go-ahead to handle ticket sales and distribution for Pearl Jam's much-anticipated Ticketmaster-less summer tour.

Of all Ticketmaster's competitors, ETM is the only one with truly nstional aspirations. And of all Ticketmaster's competitors, ETM is the one with the furthest to travel and the most to prove. Thst's because with the abrupt halt of Pearl Jam's tour (Billboard, July 8), ETM finds itself with neither a touring client nor any venue inventory to its credit.

Schniedermeier, a 26-year ticketing veteran who was in on the ground floor of Ticketron, SEATS at the Omni in Atlanta, and Bass in San Francisco, insists the compsny is in good shape. (ETM investors, floating "several million dollars," include merchant banker Fillmore Mercantile of Philsdelphis, along with a handful of company founders. He asserts ETM's future lies not just with concerts and venues, but in the broader world of leisure and entertainment, delivered by the company's kiosk system.

Schniedermeier adds that in terms of an ETM timetable, the Pearl Jam partnership forced the company to jump into the fray quicker than it had anticipated. (The company was formed in the fourth quarter of 1994.) ETM hadn't planned to unveil its wares until late this year.

Schniedermeier confirms the company lost money on the Pearl Jam venture, but he stresses that it was expected, since, like any capitalized company, it would have been impossible for ETM "to recoup its costs with the first product off the assembly line."

Nonetheless, ETM clearly finds itself in the marketplsce and, if it is serious about landing significant new business, needs to take advantage of the generally strong reviews it received for selling Pesrl Jam tickets st a remsrksble rate—18,000 for Denver in six minutes.

According to Schniedermeier, ETM is focusing on rolling out its free-standing, $15,000 interactive retail kiosks in hundreds of grocery stores by year's end. Beyond selling concert tickets, Schniedermeier says the kiosks, boasting 27-inch video screens, will be multimedia promotion centers capable of selling theme park and airline tickets and CDs, as well as couponing opportunities.

ETM is now negotiating with grocery chains. Contracted kiosk stores would be paid a fee by ETM on a per-transaction basis.

As for facility contracts, even Curtis notes ETM needs "to get into some real venues." Schniedermeier hopes to land a handful before the end of the year by bucking the long-standing ticketing tradition of cementing deals with advance, six-figure guarantees to venues.

ETM's pitch is that by marketing events better and encouraging impulse buya through grocery store kioska (which will accept ATM bank cards as well as credit cards), the company will fill more seats for all kinds of events, not

ETM ENTERTAINMENT NETWORK

just the high-profile rock shows.

"Nobody needs [help] for the Eagles and Rolling Stones. It's the other shows that aren't selling out," says Schniedermeier. "We're [motivating] people to buy tickets. That's the name of the game—promotion. We will increase business for venues by double-digit percentages."

He sdmits that this spproach, which backs away from lots of upfront money, may not land ETM "the big boys," but he hopes "other [facilities] that don't want the status quo [and are] looking for '90s ways of sttracting people to venues" will come aboard.

The question surrounding ETM (and every other Ticketmaster competitor, for that matter) is whether it has the financial stability and raw dollar power to mount s real run in the marketplace.

Regardless, the chsllengers keep coming. As one concert veteran puts it, "Ticketmaster is the great white whale of the industry, and a bunch of Ahabs are trying to harpoon it."

NMPA: MECHANICAL INCOME BOOMING

(Continued from page 6)

and hundreds of other publishers against Compuserve, the online computer service. NMPA is hopeful that the 1993 action, finsncially supported by NMPA, will be resolved by mutual sgreement in "the near future." At issue is legitimacy of subscriber downloading using Compuserve's "bulletin boards" without authorization of copyrighted music.

Murphy also reported on successful conclusions to copyright infringement actions brought in Miami, where an action was settled prior to trial, and in New York, where a court found that the owner of a Latin label was personally lisble for dsmages in the amount of $90,000.

On the downside, Murphy attacked the proposed federal Fairness in Music Licensing Bill that NMPA sees as a serious threat to publisher/writer wellbeing—although it deals in the area of performing rights rather than mechanical rights. The legislation sets limits on how s rights group csn attempt to license venues auch as restaurants, clubs, and bars.

Also, Murphy expressed concern over a federal court decision, in a case involving LA Cienega Music against ZZ Top, that held that the release of a recording constituted "publication" of the musical work. The 9th U.S. Circuit Court of Appeals refused to rehear the case, which could reach the U.S. Supreme Court. With NMPA filing an amicus brief on the appeals level and one promised for the high court, the publisher argues that such publication, without printed versions of the work svailsble, creates chsos in copyright clarity and ownership.

In her talk, guest speaker Marybeth Peters, register of copyrights, said her department would support U.S. extension of copyright protection from life of the author plus 50 years to life plus 70. House of Representative committee hearings on the matter were scheduled to begin July 12. (Earlier, Robinson said he hoped that as Congress deliberated on copyright extension it would authorize a temporary moratorium on copyright termination, just as it did when it dealt with the revision of the Copyright Act in the '70s.)

Peters also told of trials under way for an electronic depository system for copyright protection. Set to debut next year is s much shorter form to register copyright ownership.

In his earlier remarks, Robinson made a case for a longer term—it is now 35 years—before a copyright can be transferred. "Why extend the duration of copyright protection without an equitable extension of the statutory limit on the duration of transfers?" Robinson asked. He said many works never show a profit and that more time was needed to recover an investment in projects, especially in the classical and musical theater categories.

Also reported st the meeting was the re-election of all incumbent board members for new two-year terms; after the meeting, Robinson was re-elected NMPA chairman.

Also at the meeting, songwriter George David Weiss, who is president of the Songwriters Guild of America, was presented with the NMPA's President's Lifetime Achievement Award.

In accepting the award, Weiss praised the music publisher/songwriter relationship by recalling heated debstes he had with fellow songwriters earlier in his career.

"I told them publishers were needed to invest [in our songs], to act as an agent to resch the hearts and ears of the world. Working shoulder to shoulder with music publishers ... has confirmed what I thought. We've won battles we [thought we couldn't win]. We make beautiful music together. We make miracles when we work together."

George Michael Goes From Pinup To Respected Solo Artist

This story was prepared by Dominic Pride in London and Melinda Newman in New York.

LONDON—If the expectations of George Michael's deal with his new partners are fulfilled, Virgin and DreamWorks SKG will restore him to the pantheon of multiplatinum superstars.

Before the hiatus caused by his lawsuit with Sony Music, Michael was on a par with other British male soloists such as Elton John, Phil Collins, and Sting in terms of live appeal, worldwide record sales, and media interest in his music and private life.

In fact, he was arguably the last British act to graduate to the level of stadium-sized tours in the U.S.

His 43-date arena and shed tour of the U.S. in 1988 grossed more than $15 million and attracted more than 750,000 fans, according to Billboard sister publication Amusement Business. Three years later, he did a nine-city arena tour that grossed $3.2 million.

In terms of record sales, Michael's musical output is a proven quantity. Informed sources put his total worldwide sales—counting singles and albums and including Wham!'s records—in the region of 100 million units.

As a solo artist, his worldwide album sales have reached more than 20 million units, according to evidence given in his trial in 1993.

As half of Wham! and on his own in the 1980s, Michael gained attention for his proficiency as a songwriter, performer, and producer, and for the high degree of creative control he exercised over all his work.

His first U.K./U.S. No. 1 was as a member of Wham!, with the 1984 single "Wake Me Up Before You Go-Go," which was released on the Epic-funded label Innervision. This was followed by other No. 1 singles on Epic such as "Freedom" and "I'm Your Man." One single, "Last Christmas," charted in December of 1984, 1985, and 1986.

In the U.K., "Wake Me Up" was a gold single (500,000 sales at the time), and the Wham! single "Careless Whisper" was certified platinum (1 million sales). Wham!'s last No. 1 was "The Edge Of Heaven" in June 1986.

In the U.S., Wham! was known as Wham! U.K. at the time of its debut album, "Fantastic," in 1983. Although this album produced no hits, it set the scene for Wham!'s second LP, "Make It Big," an album that spent three weeks at the top of The Billboard 200 and sold 6 million units, according to the Recording Industry Assn. of America.

Wham!'s third album, "Music From The Edge Of Heaven," was released in 1986 in the U.S. and U.K., but by then Michael's partnership with Andrew Ridgeley had faltered, and Michael was working on his own. In the U.K., Epic released "The Final" as Wham!'s sign-off album, rather than "Edge Of Heaven."

With Wham!, Michael succeeded in capturing a young audience for his predominantly club-friendly pop compositions and became the archetypal teen pinup. Yet he managed to pull in more than just teenagers, as evidenced by the sales he notched up, and by the late '80s was being taken more seriously.

It was with his first solo album, 1987's "Faith," that Michael "arrived" as a superstar. "Faith" hit No. 1 on the world's album charts, topping The Billboard 200 for 12 weeks. In the U.S. alone it has been certified multiplatinum by the RIAA for sales of more than 9 million units, and informed sources put worldwide legitimate sales at more than 14 million. At home, "Faith" hit No. 1 for one week in October 1987.

That album's 1990 successor, "Listen Without Prejudice Vol. 1," marked a radical departure from Michael's previous work, with soul influences and deep, reflective lyrical content coming to the fore. It was intended to appeal to a more mature audience, and it marked Michael's attempt to lose the teen idol image that had propelled him through the '80s.

In the U.K. Michael's first single as a solo artist was his all-time best seller, "Careless Whisper," in 1985; the song was released as Wham! featuring George Michael in the U.S.



George Michael performing for a sold-out crowd at New York's Madison Square Garden. (Photo by Starfile)

Both "Faith" and "Listen Without Prejudice Vol. 1" were certified quadruple platinum in the U.K., with more than 1.2 million sales.

Michael's last record was the "Five Live" EP, released in the U.K. by EMI's Parlophone label and by Hollywood Records in the U.S. in 1993. This featured a recording of live performances at the Freddie Mercury memorial concert at Wembley Stadium. Michael sang "Somebody To Love" backed by Roger Taylor, John Deacon, and Brian May of Queen. The record hit No. 1 on the U.K. singles chart in May 1993.

This performance was Michael's last stage gig, although at the MTV Europe Awards in Berlin last November he opened the proceedings with "Freedom 90." Michael appeared to point down to Sony executives in the front row as he sang, "You don't belong to me, and I don't belong to you."

The Berlin show was also the premiere of one of Michael's new songs, "Like Jesus To A Child," which is likely to be his new single (see story, page 1.)

The last record issued by his former U.K. label, Epic, was in 1992; titled "Too Funky," the upbeat dance track was used as part of the "Red, Hot + Dance" AIDS benefit record. His contribution to such charity projects was reportedly a source of friction with Sony Music.

Michael also duetted with Elton John on "Don't Let The Sun Go Down On Me," a U.K. No. 1 hit in December 1991.

Michael writes, records, and produces most of his material himself, which is rare for an artist of his stature. In the trial, his attorney, Mark Crsn, said that the business of producing his own records was "rather onerous and not something [Michael] necessarily enjoys."

SETTLEMENT GIVES MICHAEL HIS FREEDOM

(Continued from page 1

the world. The first album under this deal—and Michael's first since 1990—is due for release early next year.

"Every indication is that it will be an outstanding work," says Ken Berry, Virgin Music group chairman and president of EMI International. "George has had time to think about it."

Adds Michael's longtime music publisher and confidant, Dick Leahy, "It will be very recognizable as George Michael. Once it became certain that the problem was solved, George's mind was free to write."

Michael's much-publicized contractual problem with Sony has been in the British courts since October 1992. It was officially settled on July 13 in London, when representatives of the artist and the record companies signed all the relevant documents.

DreamWorks and Virgin will begin marketing Michael's new music in the fall, with the September or October release of "Like Jesus To A Child," the first single from his upcoming album.

Michael sang the heart-rending ballad—which showcased his full vocal range—live in Berlin at the MTV Europe Awards last November. Many in the audience said it had "the feel of a Christmas No. 1."

The album to follow will contain "a very current body of work," says Leahy, who adds that Michael's long fight with Sony does not appear to have influenced his creative outlook. "But all songwriters change, especially where lyrics are concerned. George was 24 when he wrote the songs on 'Faith' [his biggest album to date, with worldwide sales estimated to be approximately 14 million copies]. He was 31 when he started work on this album."

The project is not yet complete. Michael began recording last summer, working in London as well as in his home studio in the South of France. Virgin says a realistic release date for the album is the first half of 1996.

"He's writing new songs all the time," says Leahy. "It's more of a European album than American. As usual, he does his own arrangements and most of his own production. There are ballads, bright songs, moody pieces—no internal, soul-searching material. It's very much his style, but the difference is that he's five years older than when he made the last album."

And how much wiser? Michael and Sony have fought one of the entertainment industry's most dogmatic and public disputes in recent memory. In the 1992 lawsuit filed in London, Michael alleged that his contract amounted to restraint of trade under British and European law. The trial, which lasted for 75 days, brought to light how the singer's relationship with the major changed during its shift in ownership from CBS to Sony.

JUDGE RULES AGAINST MICHAEL

From Michael's evidence and the testimony of his supporters, it was suggested that Sony Music's new management—namely Tommy Mottola as president/COO of Sony Music Entertainment and Don Ienner as president of Columbia Records—caused a fundamental turnabout in the relationship between the company and the star.

During the trial, it also emerged that Michael had traded increased royalties on his current and future albums in exchange for a lengthening of the contract. While admitting that he and his former manager, Rob Kahane, had signed the renegotiated contract, the Michael camp claimed in the trial that the bargaining power was unequal.

Michael also raised the issue that while he was committed to deliver an album, the record company had no obligation to release or promote it. When his second solo project, "Listen Without Prejudice Vol. 1," sold less than "Faith" in the U.S., Michael became distressed that he had so little influence over how the album was handled.

On June 21, 1994, Justice Jonathan Parker ruled that Michael had ample chance to challenge the deal when it was renegotiated in 1988 (Billboard, July 2). Soon afterward, Michael announced that he would appeal the judgment, and last December a February 1996 date was set for the appeal. It is understood that the request for an appeal will be dropped; both Michael and Sony must give notice to the court that they wish to withdraw from the case.

The changeover took place July 13 with the signing of contracts with Virgin and DreamWorks and deals to release Michael from the Sony contract. At no point did DreamWorks or Virgin principals deal with their counterparts at Sony.

The settlement was ultimately reached, industry observers say, because Michael faced the prospect of a longer, more expensive legal fight—Sony finally appeared willing to release him, at a price—and because DreamWorks' David Geffen and Virgin Music Group chairman Ken Berry constructed a new recording deal to suit the singer's creative goals and his pocketbook. Sources say that, in particular, Geffen and Sony Music International chairman Mel Ilberman worked their way through the legal and emotional baggage of Michael's recording contracts—old and new—over the past nine months.

"David was one of the players who made the settlement possible," says one insider, "as was Ken Berry. Mel recognized things and made it happen, too. There's a lot of respect between those people. And, of course, George made it possible by the consistency of his convictions."

Regarding Michael's freedom to control his musical output within the contract, it appears that Virgin has been able to offer him the kind of concessions he sought from Sony. "The artistic considerations were not controversial at all," says Berry. "If you look at the history of Virgin, you will find the artists have always had a huge say in what they do, such as choosing producers and video directors. It simply wasn't an issue."

Yet at one point earlier this year, the DreamWorks/Virgin pact began to stumble, according to one source. "There was an impasse. David [Geffen] couldn't sort it out, because Michael wanted a particular type of contract, particular conditions of freedom: a short-term [two-album] deal.

"At the end of February, Geffen realized that he had a conflict between his role as an honest broker trying to help Michael leave Sony and his interests at DreamWorks. At that point, [Michael's London-based lawyer] Tony Russell called Mel Ilberman. At a two-hour meeting, 80% of the deal was worked out in principle."

TERMS OF THE DEAL

Michael and Sony have agreed that, as part of the settlement, the financial terms will not be disclosed. However, Billboard has learned from sources close to the negotiations that Sony will receive a cash sum—believed to be between $30 million and $40 million—as a payment to release Michael. This will be paid by DreamWorks and Virgin against their earnings from the release of his two albums.

Just to recoup the reported amount paid to Sony, Virgin and DreamWorks would have to sell more than 6 million albums.

In addition, Sony will receive an override (in the 3% range) to be activated once the artist's new labels have sold "a substantial number of records," according to an insider.

Other parties close to the deal suggest that Michael's transfer from Sony to DreamWorks and Virgin is a "clean separation" and does not involve an override on future sales.

After his pair of albums for DreamWorks and Virgin, Michael can reportedly renegotiate or sign elsewhere. "It takes a lot to change record companies," says one executive involved in the negotiations. "Please God, it'll be longer than two albums with these labels." He adds that Michael is receiving a "superstar" royalty rate—which could be in the 20% range or higher—from DreamWorks and Virgin.

Berry is looking forward to the challenge of marketing an artist who has a potentially huge fan base. He expects international sales to surpass those of 1987's "Faith."

"That was the benchmark," he says. "In fact, the global record market has expanded since 'Faith.' He can have an even bigger record today, as new territories have matured. There's Eastern Europe, which was not meaningful last time around, and Southeast Asia has come of age in the intervening time. When we've got artists such as Mariah Carey selling 2 million [units] in Southeast Asia, then it's possible with an artist of George's stature."

Virgin now faces the task of marketing a singer who has been absent from the new-release schedules for half a decade. This is not a problem, argues Berry. "George has not been diminished by being away from the recorded music market. We know he has a huge fan base," he says. "The territories where he has had the most success, namely Japan, Europe, Latin America, and Southeast Asia, are the ones expressing the most interest in this."

Berry does not err on the side of complacency, though. "Every major star is tested when he puts an album out," he says. "George is no exception."

Meanwhile, Sony has rights to release a greatest-hits compilation. It will include selected tracks from Michael's next album and new material that the singer will record specifically for the compilation. This is expected in 1997.

"The new [DreamWorks/Virgin] tracks will be licensed back to Sony for the hits album," says one source, "and George will record new songs for it. That was a key to helping break the deadlock between him and Sony." The latter already had rights to com-

(Continued on next page)

NEW GEORGE MICHAEL SONG MAY SIGNAL A CAREER BOOST

(Continued from page 1)

commercial radio station, London's Capital Radio, during its Help a London Child charity project over the Easter weekend.

The station's drive-time producer, Russ Evans, says Michael has always had a special relationship with the station and with Help a London Child in particular, and he was happy to donate a performance of the song.

Evans says that "Like Jesus To A Child" had a powerful impact on both the station's professionals and its listeners.

"I was there when [presenters] Dr. Fox and Chris Tarrant heard it for the first time, and the effect was fantastic," says Evans. "We all just thought it was brilliant."

Because of the charity nature of the single's broadcast, listeners were obliged to ring in and pledge cash before it would be played. "The phones went mad for about an hour, and we raised [$110,000]," says Evans. "Judging from this single, there's a much greater maturity about what George is doing. He may be going for No. 1 records, but I think what we will see from him in the future will be quality more than anything else."

Nicola Tuer, head of chart buying at the 300-outlet U.K. record retailer Our Price, says, "There's definitely a sense of anticipation out there, because the last two solo albums have been very, very good and critically acclaimed.

"Because he's gone through a very public trial and fought a record company, and because people don't know the way these things work, people have tended to sympathize with him. Because of what's happened, it's possible he's now even bigger than he was."

STILL A SUPERSTAR IN EUROPE

Elsewhere in Europe, there is also a sense of anticipation. Michael retains superstar status in Germany, and his older works and Wham! tracks remain on the playlists of radio stations such as NDR 2 in Hamburg.

Station program manager Peter Urban says of any new Michael release, "It's bound to be a success. If the music doesn't differ too much from the norm, we'll definitely be playing the songs, and people will be dying to listen to them."

Kristina Degn of Radio Hamburg adds, "We're definitely interested—not least after all the publicity generated by the court case."

German retailers, though, sound a note of caution. Says Renate Visentainer of Hanse-Automaten, "If there is a new CD, its quality will be decisive. People only buy what they like and don't care who the artist is."

However, Frank Hankel of Schallplatten Rambur in Garmisch-Partenkirchen says, "George Michael has not been forgotten by his fans. I assume the new CD will be a success."

In Italy, Grant Benson, music director at national Italian pop radio network RTL 102.5 Hit Radio—who, like Michael, was born in the London satellite town of Watford—says he is optimistic about Michael's comeback.

"At last year's MTV Europe Awards in Berlin, Michael performed with an excellent new song, indicating that he has not lost his touch," says Benson. "Michael is a master craftsman of the pop song; he manages to be extremely commercial without reverting to the lowest common denominator. Michael's comeback will make a bigger impact than the Beatles' return last autumn, at least in terma of the quality of the songs."

However, Italian trade journalist Alfredo Marziano warns, "Since Michael's last album release, there has been a generational change which will harm his chances. 'Faith' sold extremely well here, but the last album ['Listen Without Prejudice Vol. 1'] was a flop in comparison. His name will therefore not be enough, but obviously much rests on the strength of the first single release."

POTENTIAL IN ASIA

The last time Michael was seen in the Asia-Pacific region was during Wham!'s groundbreaking 1985 concert in Beijing.

However, executives in the region believe there is a potential audience for Michael in territories that have begun to mature during the singer's absence from recording.

Calvin Wong, EMI regional marketing manager for international repertoire, is ecstatic about the possibility of handling the star's albums, which are due to come his way via EMI's ownership of Virgin.

"A new release would probably be our top priority of the year. I would be thrilled to handle it," says Wong. "Michael has massive potential in Asia, because he is one of the few international artists that can cross over borders and genrea in Asia. You could put him up against any Western artist for sales potential in Asia."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg, Mike Levin in Hong Kong, and Mark Dezzani in Milan.

SONY SUIT SETTLED

(Continued from preceding page)

pile a hits package under its old contract with Michael and was said to be planning the album's release last fall before the first settlement movea. Now, Michael has control over its contents.

Sony continues to hold rights to "Faith" and "Listen Without Prejudice Vol. 1" and is expected to proactively market these when Michael's new release comes out next year.

Recording deals that are split between labels for different parts of the world are rarer today than in the past. Among those with such an arrangement is Peter Gabriel, who is signed to Geffen Records for North America and Virgin for the rest of the world.

Aside from his recording contracts, Michael is signed for publishing to London-based Dick Leahy Music, which has a worldwide (outside the U.K.) subpublishing pact with Warner/Chappell Music. The singer currently has no manager but is said to be talking to several candidates. He is also thought to be close to hiring a seasoned music industry executive to liaise with DreamWorks, Virgin, and others involved in renewing his career.

"My headliner just cancelled. What's the buzz on that unsigned band called "The Bash"?"

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Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 218 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	10	**I'LL BE THERE FOR YOU** / THE REMBRANDTS (EA/TWEST) ▲ WKS. AT No. 1
2	3	20	**WATERFALLS** / TLC (LAFACE/ARISTA)
3	2	26	**WATER RUNS DRY** / BOYZ II MEN (MOTOWN)
4	4	15	**HAVE YOU EVER REALLY LOVED . . .** / BRYAN ADAMS (A&M)
5	6	15	**LET HER CRY** / HOOTIE & THE BLOWFISH (ATLANTIC)
6	5	13	**TOTAL ECLIPSE OF THE HEART** / NICKI FRENCH (CRITIQUE)
7	9	15	**RUN-AROUND** / BLUES TRAVELER (A&M)
8	7	8	**I CAN LOVE YOU LIKE THAT** / ALL-4-ONE (BLITZZ/ATLANTIC)
9	12	11	**DON'T TAKE IT PERSONAL** / MONICA (ROWDY/ARISTA)
10	10	20	**THIS IS HOW WE DO IT** / MONTELL JORDAN (PMP/RAL/ISLAND)
11	11	26	**I KNOW** / DIONNE FARRIS (COLUMBIA)
12	8	21	**I BELIEVE** / BLESSID UNION OF SOULS (EMI)
13	13	4	**KISS FROM A ROSE** / SEAL (ZTT/SIRE/WARNER BROS.)
14	21	5	**COLORS OF THE WIND** / VANESSA WILLIAMS (HOLLYWOOD)
15	19	32	**IN THE HOUSE OF STONE AND LIGHT** / MARTIN PAGE (MERCURY)
16	14	12	**DECEMBER** / COLLECTIVE SOUL (ATLANTIC)
17	16	23	**FREAK LIKE ME** / ADINA HOWARD (MECCA DON/EASTWEST/EEG)
18	15	7	**HOLD ME, THRILL ME, KISS ME, KILL ME** / U2 (ISLAND/ATLANTIC)
19	20	14	**SOMEONE TO LOVE** / JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
20	22	36	**HOLD MY HAND** / HOOTIE & THE BLOWFISH (ATLANTIC)
21	17	10	**MISERY** / SOUL ASYLUM (COLUMBIA)
22	25	13	**SHY GUY** / DIANA KING (WORK)
23	24	6	**YOU OUGHTA KNOW** / ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
24	18	25	**LIGHTNING CRASHES** / LIVE (RADIOACTIVE/MCA)
25	29	13	**EVERY LITTLE THING I DO** / SOUL FOR REAL (UPTOWN/MCA)
26	31	3	**I COULO FALL IN LOVE** / SELENA (EMI LATIN/EMI)
27	23	20	**GDOO** / BETTER THAN EZRA (ELEKTRA/EEG)
28	30	24	**HOLD ON** / JAMIE WALTERS (ATLANTIC)
29	26	7	**ONE MORE CHANCE** / THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
30	28	8	**THIS AIN'T A LOVE SONG** / BON JOVI (MERCURY)
31	35	3	**ONLY WANNA BE WITH YOU** / HOOTIE & THE BLOWFISH (ATLANTIC)
32	27	33	**WHEN I COME AROUNO** / GREEN DAY (REPRISE)
33	32	9	**COME ANO GET YOUR LOVE** / REAL MCCOY (ARISTA)
34	36	9	**MOLLY** / SPONGE (WORK)
35	49	6	**BOOMBASTIC** / SHAGGY (VIRGIN)
36	34	17	**WHAT WOULO YOU SAY** / DAVE MATTHEWS BAND (RCA)
37	38	3	**THIS IS A CALL** / FOO FIGHTERS (CAPITOL)
38	42	4	**HE'S MINE** / MOKENSTEF (OUTBURST/RAL/ISLAND)
39	67	2	**YOU ARE NOT ALONE** / MICHAEL JACKSON (EPIC)
40	41	4	**FEEL ME FLOW** / NAUGNTY BY NATURE (TOMMY BOY)
41	40	11	**ALL OVER YOU** / LIVE (RADIOACTIVE/MCA)
42	50	6	**SOMEBOOY'S CRYING** / CHRIS ISAAK (REPRISE)
43	44	16	**NO MORE I "I LOVE YOU'S"** / ANNIE LENNOX (ARISTA)
44	43	14	**SHE** / GREEN DAY (REPRISE)
45	75	2	**AS I LAY ME DOWN** / SOPHIE B. HAWKINS (COLUMBIA)
46	37	33	**BETTER MAN** / PEARL JAM (EPIC)
47	56	2	**CAN'T CRY ANYMORE** / SHERYL CROW (A&M)
48	47	4	**SMASH IT UP** / OFFSPRING (ATLANTIC)
49	48	8	**LEAVE VIRGINIA ALONE** / ROD STEWART (WARNER BROS.)
50	69	2	**MADE IN ENGLANO** / ELTON JOHN (ROCKET/ISLAND)
51	55	6	**BEST FRIENO** / BRANOY (ATLANTIC)
52	54	7	**CARNIVAL** / NATALIE MERCHANT (ELEKTRA/EEG)
53	63	3	**I GOT 5 ON IT** / LUNIZ (NOO TRYBE)
54	52	20	**BELIEVE** / ELTON JOHN (ROCKET/ISLAND)
55	33	8	**SCREAM** / MICHAEL JACKSON & JANET JACKSON (EPIC)
56	39	15	**CAN'T YOU SEE** / TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
57	—	1	**I GOT A GIRL** / TRIPPING DAISY (ISLAND)
58	—	4	**YOU USEO TO LOVE ME** / FAITH (BAD BOY/ARISTA)
59	53	20	**COROUROY** / PEARL JAM (EPIC)
60	58	4	**SAY IT AIN'T SO** / WEEZER (DGC/GEFFEN)
61	51	30	**RED LIGHT SPECIAL** / TLC (LAFACE/ARISTA)
62	45	28	**RUN AWAY** / REAL MCCOY (ARISTA)
63	62	2	**WYNONA'S BIG BROWN BEAVER** / PRIMUS (INTERSCOPE)
64	—	1	**1 ST OF THA MONTH** / BONE THUGS N HARMONY (RUTHLESS)
65	59	5	**HUMAN NATURE** / MADONNA (MAVERICK/SIRE/WARNER BROS.)
66	60	10	**MORE HUMAN THAN HUMAN** / WHITE ZOMBIE (GEFFEN)
67	65	15	**I'LL B'E THERE.. ./YOU'RE ALL I...** / METHOD MAN/MJ. BLIGE (DEF JAM/RAL/ISLAND)
68	—	1	**J.A.R.** / GREEN DAY (REPRISE)
69	73	5	**LEARN TO BE STILL** / EAGLES (GEFFEN)
70	57	13	**LITTLE THINGS** / BUSH (TRAUMA/INTERSCOPE)
71	—	1	**TOMORROW** / SILVERCHAIR (EPIC)
72	—	1	**ROLL TO ME** / DEL AMITRI (A&M)
73	64	9	**MY LOVE IS FOR REAL** / PAULA ABDUL (CAPTIVE/VIRGIN)
74	66	7	**BABY BABY** / CORONA (EASTWEST/EEG)
75	—	1	**PLAYER'S ANTHEM** / JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)

◯ Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	3	**YOU GOTTA BE** / DES'REE (550 MUSIC)
2	3	2	**TAKE A BOW** / MADONNA (MAVERICK/SIRE/WARNER BROS.)
3	2	3	**ANOTHER NIGHT** / REAL MCCOY (ARISTA)
4	6	30	**COME TO MY WINDOW** / MELISSA ETNERIDGE (ISLAND)
5	—	1	**OREAM ABOUT YOU** / STEVIE B (EMPORIA WEST/THUMP)
6	5	11	**I'M THE ONLY ONE** / MELISSA ETNERIDGE (ISLAND)
7	4	16	**INTERSTATE LOVE SONG** / STONE TEMPLE PILOTS (ATLANTIC)
8	10	19	**WILD NIGHT** / JOHN MELLENCAMP (MERCURY)
9	8	4	**CANDY RAIN** / SOUL FOR REAL (UPTOWN/MCA)
10	12	11	**GET READY FOR THIS** / 2 UNLIMITED (RADIKAL/CRITIQUE)
11	13	54	**FOUNO OUT ABOUT YOU** / GIN BLOSSOMS (A&M)
12	7	6	**IF YOU LOVE ME** / BROWNSTONE (MJJ/EPIC)
13	9	10	**THE RHYTHM OF THE NIGHT** / CORONA (EASTWEST/EEG)
14	11	14	**HOUSE OF LOVE** / AMY GRANT WITN VINCE GILL (A&M)
15	17	32	**MR. JONES** / COUNTING CROWS (DGC/GEFFEN)
16	14	9	**ON BENOED KNEE** / BOYZ II MEN (MOTOWN)
17	18	18	**ALL I WANNA DO** / SHERYL CROW (A&M)
18	15	5	**CREEP** / TLC (LAFACE/ARISTA)
19	24	33	**IF YOU GO** / JON SECADA (SBK/EMI)
20	21	3	**LIKE THE WAY I DO** / MELISSA ETHERIDGE (ISLAND)
21	16	16	**100% PURE LOVE** / CRYSTAL WATERS (MERCURY)
22	23	33	**DON'T TURN AROUND** / ACE OF BASE (ARISTA)
23	22	41	**THE SIGN** / ACE OF BASE (ARISTA)
24	19	101	**TWO PRINCES** / SPIN DOCTORS (EPIC)
25	—	10	**ALWAYS** / BON JOVI (MERCURY)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

45 **ANY MAN OF MINE/WHOSE BEO HAVE YOUR BOOTS BEEN UNOER?** (Loon Echo, BMI/Zomba, ASCAP) WBM
58 **AS I LAY ME OOWN** (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
70 **ASK OF YOU (FROM HIGHER LEARNING)** (PolyGram Int'l, ASCAP/Tony Ton Tone, ASCAP/Beechwood, BMI/Toshiba, BMI) HL
68 **BABY BABY** (Royx-SRO, GEMA)
60 **BELIEVE** (William A Bong, PRS/Hanio, ASCAP/WB, ASCAP) HL
34 **BEST FRIENO** (Human Rhythm, BMI)
76 **BIG YELLOW TAXI** (Siquomb, BMI) WBM
98 **BIZARRE LOVE TRIANGLE** (Be, PRS/WO, ASCAP)
73 **TNE BOMB! (THESE SOUHOS FALL INTO MY MINO)** (K-Dope/Northcott, BMI/Johnnick, BMI)
8 **BOOMBASTIC** (LivingString, ASCAP/Malaco, BMI) HL
42 **BROWN SUGAR** (Ah-choo, ASCAP/12-00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
55 **CAN'T CRY ANYMORE** (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM
77 **CAN'T STOP LOVIN' YOU** (Yessup, ASCAP/WB ASCAP) CLM
37 **CAN'T YOU SEE (FROM NEW JERSEY DRIVE)** (Evelle, ASCAP/WB ASCAP/South Of Sout, ASCAP/12 AM, ASCAP/Jance Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/Big Heeb's, BMI) HL/WBM
83 **CLOSE TO YOU** (Big Ears, ASCAP/Warner-Tamerlane, BMI) WBM
15 **COLORS OF TNE WINO (FROM POCANONTAS)** (Wonderland, BMI/Walt Disney, ASCAP) HL
27 **COME ANO GET YOUR LOVE** (EMI Blackwood, BMI/Novalene, BMI) HL
82 **COTTON EYE JOE** (Zomba, ASCAP) WBM
51 **CRAZY LOVE (FROM JASON'S LYRIC)** (Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
64 **OEAR MAMA/OLO SCHOOL** (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
29 **OECEMOER** (Roland Lentz, BMI/Warner Chappell, BMI) WBM
90 **OIEO IN YOUR ARMS** (EMI Virgin, BMI) HL
3 **DON'T TAKE IT PERSONAL (JUST ONE OF OEM OAYS)** (O.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
91 **EMOTIONS** (Brshslick, BMI/Pac Jam, BMI) WBM
18 **EVERY LITTLE THING I DO** (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Taking Care Of Business, BMI/Delly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM
17 **FEEL ME FLOW** (Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
32 **FEELS SO GOOO** (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
64 **FOE LIFE** (Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
20 **FREAK LIKE ME** (Hanes, Nill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI) HL
62 **FREAK ME BABY** (Pottsburg, BMI/Ujima, ASCAP/Hey Skimo, BMI)
14 **FREEK'N YOU** (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
72 **FROGGY STYLE** (Taking Care Of Business, BMI)
66 **GIVE IT 2 YOU** (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) NL
43 **GLACIERS OF ICE** (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL
30 **GOOO** (Tentative, BMI)
93 **GRAPEVYNE** (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
6 **HAVE YOU EVER REALLY LOVEO A WOMAN?** (Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, OMI/Screen Gems-EMI, BMI) WBM/HL
23 **HE'S MINE** (All Int, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Saja, BMI/Rubber Band, BMI) WBM/HL
16 **HOLO ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER)** (PolyGram Int'l, ASCAP)
40 **NOLO MY HANO** (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
39 **HOLD ON** (Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigar, ASCAP/Almo, ASCAP) HL/WBM
46 **HUMAN NATURE** (WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizerman, ASCAP/EMI April, ASCAP) HL/WBM
26 **I BELIEVE** (EMI April, ASCAP/Tosha, ASCAP/Shapiro Oernstein & Co., ASCAP) HL
7 **I CAN LOVE YOU LIKE THAT** (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
89 **I CAN'T TELL YOU WNY** (Jeddiah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
97 **I'O RATHER BE ALONE** (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
31 **I GOT 5 ON IT** (Stackola, OMI/True Science, ASCAP/Triple Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O/B/O ItseH, ASCAP/Second Decada, BMI) WBM/HL
85 **I KISSEO A GIRL** (Werner-Tamerlane, BMI/I'll Show You, BMI/Left Right Left, BMI/Bug, BMI) WBM
29 **I KNOW** (Sony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
49 **I LIKE** (Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
19 **I'LL 6E THERE FOR YOU/YOU'RE ALL I HEEO TO GET BY** (Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/Jobete, ASCAP) HL/WBM
66 **THE I N.C. RIOE** (OAMASTA, ASCAP/Varry White, ASCAP/Iza, BMI/PolyGrem Int'l, ASCAP)
35 **IN TNE NOUSE OF STONE ANO LIONT** (EMI Virgin, ASCAP/Martin Page, ASCAP) HL
61 **I SAW YOU OANCING** (Megasongs, BMI/Careers-BMG, BMI) HL
82 **I WANNA 6 WITH U** (Big Ears, BMI/Warner-Tamerlane, BMI)
58 **I WANNA LOVE LIKE THAT** (Ecaf, BMI/Sony, BMI/Zomba, ASCAP/Donnil, ASCAP) HL/WBM
41 **I WISN** (Orange Bear, BMI)
38 **KEEP THEIR NEADS RINOIN' (FROM FRIOAY)** (Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
12 **KISS FROM A ROSE (FROM BATMAN FOREVER)** (SPZ, BMI)
54 **LEAVE VIRGINIA ALONE** (Gone Gator, ASCAP) WBM
13 **LET NER CRY** (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
65 **MAOE IN ENGLANO** (William A Bong, PRS/Hanio, ASCAP/WB, ASCAP) HL
87 **MINO GLOWIN'** (Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Afrhythmusic, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
25 **MISERY** (WB, ASCAP/LFR, ACAP)
36 **MY LOVE IS FOR REAL** (BMG, ASCAP/Rhett Rhyme, ASCAP/PIA, ASCAP) HL
74 **MY UP ANO DOWN** (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP)
47 **NO MORE I LOVE YOU'S** (Anaous, PRS/Careers-BMG, BMI) HL

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	5	**ONE MORE CHANCE/THE WHAT** / THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) ▲ WK. AT No. 1
2	2	7	**WATERFALLS** / TLC (LAFACE/ARISTA)
3	3	13	**DON'T TAKE IT PERSONAL** / MONICA (ROWDY/ARISTA)
4	4	6	**SCREAM** / MICHAEL JACKSON & JANET JACKSON (EPIC)
5	5	9	**BOOMBASTIC** / SHAGGY (VIRGIN)
6	7	6	**FREEK'N YOU** / JODECI (UPTOWN/MCA)
7	6	11	**I'LL BE THERE.. ./YOU'RE ALL I. . .** / METHOD MAN/MJ. BLIGE (DEF JAM/RAL/ISLAND)
8	8	7	**FEEL ME FLOW** / NAUGNTY BY NATURE (TOMMY BOY)
9	11	10	**SOMEONE TO LOVE** / JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
10	18	5	**HE'S MINE** / MOKENSTEF (OUTBURST/RAL/ISLAND)
11	9	14	**TOTAL ECLIPSE OF THE HEART** / NICKI FRENCH (CRITIQUE)
12	12	11	**EVERY LITTLE THING I DO** / SOUL FOR REAL (UPTOWN/MCA)
13	16	6	**I CAN LOVE YOU LIKE THAT** / ALL-4-ONE (BLITZZ/ATLANTIC)
14	10	13	**SHY GUY** / DIANA KING (WORK)
15	21	5	**FEELS SO GOOO** / XSCAPE (SO SO DEF/COLUMBIA)
16	14	24	**FREAK LIKE ME** / ADINA HOWARD (MECCA DON/EASTWEST/EEG)
17	17	11	**ANY MAN OF MINE/WHOSE BED HAVE...** / SHANIA TWAIN (MERCURY)
18	13	14	**HAVE YOU EVER REALLY LOVEO . . .** / BRYAN ADAMS (A&M)
19	31	6	**I WISH** / SKEE-LO (SUNSHINE/SCOTTI BROS.)
20	24	7	**I GOT 5 ON IT** / LUNIZ (NOO TRYBE)
21	20	5	**HOLD ME, THRILL ME, KISS ME, KILL ME** / U2 (ISLAND/ATLANTIC)
22	15	12	**WATER RUNS ORY** / BOYZ II MEN (MOTOWN)
23	19	18	**KEEP THEIR HEADS RINGIN'** / DR. DRE (PRIORITY)
24	27	4	**COLORS OF THE WINO** / VANESSA WILLIAMS (HOLLYWOOD)
25	23	4	**YOU USED TO LOVE ME** / FAITH (BAD BOY/ARISTA)
26	22	2	**GLACIERS OF ICE/CRIMINOLOGY** / RAEKWON (LOUD/RCA)
27	25	7	**THIS AIN'T A LOVE SONG** / BON JOVI (MERCURY)
28	33	6	**BROWN SUGAR** / D'ANGELO (EMI)
29	35	6	**COME ANO GET YOUR LOVE** / REAL MCCOY (ARISTA)
30	29	8	**BEST FRIENO** / BRANDY (ATLANTIC)
31	30	4	**MISERY** / SOUL ASYLUM (COLUMBIA)
32	48	4	**KISS FROM A ROSE** / SEAL (ZTT/SIRE/WARNER BROS.)
33	37	2	**SO MANY TEARS** / 2 PAC (INTERSCOPE)
34	38	5	**SPRINKLE ME** / E-40 (SICK WID' IT/JIVE)
35	28	6	**MY LOVE IS FOR REAL** / PAULA ABDUL (CAPTIVE/VIRGIN)
36	26	16	**CAN'T YOU SEE** / TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
37	40	12	**FREAK ME BABY** / DIS 'N' DAT (EPIC STREET/EPIC)
38	32	10	**RUN-AROUNO** / BLUES TRAVELER (A&M)
39	36	15	**CRAZY LOVE** / BRIAN MCKNIGHT (MERCURY)
40	43	3	**'TIL YOU DO ME RIGHT** / AFTER 7 (VIRGIN)
41	42	16	**I LIKE** / KUT KLOSE (KEIA/ELEKTRA/EEG)
42	45	8	**I WANNA LOVE LIKE THAT** / TONY THOMPSON (GIANT)
43	34	20	**OEAR MAMA/OLO SCHOOL** / 2 PAC (INTERSCOPE)
44	39	9	**FROGGY STYLE** / NUTTIN' NYCE (POCKET TOWN/JIVE)
45	44	15	**GIVE IT 2 YOU** / DA BRAT (SO SO DEF/WORK)
46	47	4	**GDOO** / BETTER THAN EZRA (ELEKTRA/EEG)
47	50	5	**SHIMMY SHIMMY YA** / OL' DIRTY BASTARO (ELEKTRA/EEG)
48	41	11	**WHEN YOU SAY NOTHING AT ALL** / ALISON KRAUSS & UNION STATION (BNA)
49	51	27	**BIG POPPA/WARNING** / THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
50	46	19	**NO MORE "I LOVE YOU'S"** / ANNIE LENNOX (ARISTA)
51	54	19	**COTTON EYE JOE** / REDNEX (BATTERY/JIVE)
52	53	5	**HUMAN NATURE** / MADONNA (MAVERICK/SIRE/WARNER BROS.)
53	57	20	**RED LIGHT SPECIAL** / TLC (LAFACE/ARISTA)
54	55	6	**MINO BLOWIN'** / SMOOTH IT/N T/JIVE)
55	49	14	**EMOTIONS** / M-TOWN (LUKE)
56	61	2	**MY UP ANO DOWN** / ADINA HOWARD (MECCA DON/EASTWEST/EEG)
57	66	2	**SUGAR HILL** / AZ (EMI)
58	63	12	**THE I.N.C. RIOE** / MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
59	52	19	**LET HER CRY** / HOOTIE & THE BLOWFISH (ATLANTIC)
60	56	5	**SURVIVAL OF THE FITTEST** / MOBB DEEP (LOUD/RCA)
61	60	6	**FOE LIFE** / MACK 10 (PRIORITY)
62	62	19	**RUN AWAY** / REAL MCCOY (ARISTA)
63	58	24	**BABY** / BRANDY (ATLANTIC)
64	72	2	**I SAW YOU OANCING** / YAKI-DA (LONOON/ISLAND)
65	69	5	**SO IN LOVE WITH YOU** / U.N.V. (MAVERICK/WARNER BROS.)
66	64	5	**OECEMBER** / COLLECTIVE SOUL (ATLANTIC)
67	59	21	**THIS IS HOW WE DO IT** / MONTELL JORDAN (PMP/RAL/ISLAND)
68	65	13	**GRAPEVYNE** / BROWNSTONE (MJJ/EPIC)
69	70	2	**JEREMY** / PEARL JAM (EPIC)
70	67	17	**ASK OF YOU** / RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
71	71	56	**TOOTSEE ROLL** / 69 BOYZ (RIP-IT)
72	—	1	**LISTEN ME TIC (WOYOI)** / INI KAMOZE (EASTWEST/EEG)
73	—	1	**THE MANY WAYS** / USHER (LAFACE/ARISTA)
74	75	4	**LIFESTYLES OF THE RICH & SHAMELESS** / LOST BOYZ (UPTOWN/MCA)
75	68	19	**OREAM ABOUT YOU/FUNKY MELODY** / STEVIE B (EMPORIA WEST/THUMP)

◯ Records with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

2 **ONE MORE CHANCE/THE WHAT** (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP) HL
75 **PLAYER'S ANTHEM** (Undeas, ASCAP/Clark's True Funk, BMI)
48 **RED LIGHT SPECIAL** (Ecaf, BMI/Sony, BMI) HL
86 **REMEMBER ME THIS WAY (FROM CASPER)** (Warner-Tamerlane, BMI) NL/WBM
67 **ROLL TO ME** (PolyGram, ASCAP) HL
10 **RUN-AROUNO** (Blues Traveler, BMI/Irving, BMI) WBM
53 **RUN AWAY** (Copyright Control)
9 **SCREAM/CHILDHOOO (FROM FREE WILLY 2)** (EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/Black Ice, BMI)
63 **SNIMMY SNIMMY YA** (Wu-Tang, BMI/Ramecca, BMI)
22 **SHY GUY (FROM BAD BOYS)** (Diana King, BMI/World Of Andy, ASCAP/W'NR, ASCAP/Kingsley Gardner Nation Of Soul, BMI)
78 **SICK OF MYSELF** (EMI Blackwood, BMI/Charm Trap, BMI) HL
71 **SO IN LOVE WITH YOU** (Bill-Man, BMI/One Four Three, BMI/Howe Sound, BMI/Peermusic, OMI/Linda's Boys, BMI) HL/WBM
52 **SO MANY TEARS** (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Grand Imporial Thug, BMI/Publishoveyaille, BMI/Triboy, ASCAP/Black Bull, ASCAP/Jobete, ASCAP) WBM
50 **SOMEBOOY'S CRYING** (C Issak, ASCAP) WBM
11 **SOMEONE TO LOVE** (Sony, BMI/Ecaf, BMI) HL
44 **SPRINKLE ME** (Zomba, BMI/E-40, BMI/Suga T, BMI/Sam & Mike, BMI) WBM
96 **STRANGE CURRENCIES** (Night Gardan, BMI/Warner-Tamerlane, BMI) HL
95 **STUTTER** (EMI, PRS/EMI Olackwood, OMI)
81 **SUGAR NILL** (Tricky Track, BMI)
80 **SURVIVAL OF THE FITTEST** (Careers-BMG, BMI/BMG, ASCAP/Juvenile Hell, ASCAP/Albert Johnson, ASCAP) HL
94 **TAKE YOUR TIME (OO IT RIGHT)** (Avant Garda, ASCAP/Sigidi's Song, BMI/Interior, BMI)
21 **THIS AIN'T A LOVE SONO** (Bon Jovi, ASCAP/Agressive, ASCAP/April, ASCAP/Desmobile, ASCAP/PolyGram Int'l, ASCAP) HL
24 **THIS IS NOW WE DO IT** (Chrysalis, ASCAP/Mo' Swang, ASCAP/Oji's, BMI/Def American, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) WBM
56 **'TIL YOU DO ME RIGHT** (Sony, BMI/Ecaf, BMI/Krnel, BMI) HL
99 **TONIGHT IS THE NIGHT** (Warner Chappell, ASCAP/FMP/Edition Interaudio)
5 **TOTAL ECLIPSE OF THE HEART** (Edward O. Marks, BMI/Lost Boys, BMI) HL
1 **WATERFALLS** (Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebbstone, ASCAP)
4 **WATER RUNS ORY** (Sony, BMI/Ecaf, BMI) NL
88 **WHEN YOU SAY NOTHING AT ALL** (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems, ASCAP/Scarlet Moon, BMI) HL/CLM
79 **WONOERFUL** (EMI, ASCAP/Colgems-EMI, ASCAP/Firstars, ASCAP/Almo, ASCAP) HL
57 **YOU BRING ME JOY/I LOVE YOU** (MCA, ASCAP/Mary J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
33 **YOU USEO TO LOVE ME** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, OMI) HL

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HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

LEADERS OF THE PACK: "Waterfalls" by **TLC** (LaFace/Arista) holds onto the No. 1 spot for the third consecutive week, increasing its point lead over the competition. It is the biggest sales and overall gainer on the chart and the second-biggest airplay gainer. This substantial growth should allow "Waterfalls" to hold onto the top for at least several more weeks. "One More Chance" by the **Notorious B.I.G.**, at No. 2, also continues to show growth. It remains No. 1 on the Hot 100 Singles Sales chart and picks up points from new airplay on the B-side, "The What." The No. 3 single, "Don't Take It Personal (Just One Of Dem Days)" by **Monica** (Rowdy/Arista), regains a bullet this week primarily because of airplay growth at top 40/mainstream radio. (It is already No. 1 at rhythm-crossover radio.) These singles will likely hold the top three positions in the same order next week.

APPROACHING THE TOP 10: Jumping 25-12 is the second-biggest overall gainer and the biggest airplay gainer on the chart, "Kiss From A Rose" by **Seal** (ZTT/Sire/Warner Bros.). "Kiss" is receiving airplay at all four formats that are factored into the Hot 100: top 40/mainstream, adult, rhythm-crossover, and modern rock. The third-biggest overall gainer on the chart is "Freek'n You" by **Jodeci** (Uptown/MCA). Most of this single's points come from sales, and it moves 7-6 on the sales chart. Its strongest airplay is at rhythm-crossover radio. Another big mover, up nine places to No. 15, is "Colors Of The Wind" by **Vanessa Williams** (Hollywood). "Colors" is already No. 5 in adult airplay.

THE WINNER OF THIS week's Greatest Gainer/Airplay award is "As I Lay Me Down" by **Sophie B. Hawkins** (Columbia). It moves 77-58 on the Hot 100 and 75-45 on the airplay chart. "As I Lay Me Down" was first released in January and gained initial airplay at top 40/adult stations. The single is currently No. 1 in monitored play at Hot 100 reporting stations WTMX Chicago and WNNK Harrisburg, Pa., and No. 7 at WDJX Louisville, Ky. The Greatest Gainer/Sales award goes to "He's Mine" by **MoKenStef** (Outburst/RAL/Island). It moves 29-23 on the Hot 100 and 18-10 on the sales chart. "He's Mine" is already top 10 at 13 rhythm-crossover stations, including KHQT (Hot 97.7) San Jose, Calif., where it is No. 1.

THE HOT SHOT DEBUT at No. 75 is "Player's Anthem" by **Junior M.A.F.I.A.** (Undeas/Big Beat/Atlantic). This Brooklyn, N.Y., hip-hop group was introduced by the **Notorious B.I.G.**, who co-wrote the song. "Player's Anthem" is already No. 1 at WQHT (Hot 97) New York. An interesting debut this week at No. 98 is "Bizarre Love Triangle" by **New Order** (Qwest/Warner Bros.). This single was first released in 1986 and quickly became a favorite at alternative radio and dance clubs. It peaked at No. 4 on the Hot Dance Music/Club Play chart in December 1986. It was rereleased last year with a remix, and now it has picked up enough radio support and sales points combined to finally enter the Hot 100 chart. Also debuting are two dance records showing early strength at WBBM (B96) Chicago. At No. 82 is "I Wanna B With U" by **Fun Factory** (Curb-edel), and at No. 99 is "Tonight Is The Night" by German act **Le Click** (Logic). The fifth debut, at No. 95, is "Stutter" by **Elastica** (DGC/Geffen). It is already top 10 at 11 modern rock stations, including KOME San Jose, Calif., where it is No. 1.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	2	**VOW** GARBAGE (ALMO SOUNDS/GEFFEN)
2	6	5	**IMMORTALITY** PEARL JAM (EPIC)
3	8	3	**LISTEN ME TIC (WOYOI)** INI KAMOZE (EASTWEST/EEG)
4	10	5	**MISSING** EVERYTHING BUT THE GIRL (ATLANTIC)
5	2	8	**(YOU GOT ME) ALL SHOOK UP** NELSON (DGC/GEFFEN)
6	7	2	**JEREMY** PEARL JAM (EPIC)
7	20	9	**WE MUST BE IN LOVE** PURE SOUL (STEP SUN/INTERSCOPE)
8	9	11	**CAN'T STOP MY HEART FROM . . .** AARON NEVILLE (A&M)
9	14	4	**THE MANY WAYS** USHER (LAFACE/ARISTA)
10	13	2	**DAUGHTER** PEARL JAM (EPIC)
11	4	5	**PERFECT DAY** DURAN DURAN (CAPITOL)
12	17	7	**ALL GLOCKS DOWN** HEATHER B. (PENDULUM/EMI)
13	—	1	**WHO'S THE BIGGEST** BUSHWICK BILL (RAP A LOT/NOO TRYBE)
14	—	1	**ROUND & ROUND** THE TWINZ (G FUNK/RAL/ISLAND)
15	—	1	**WALKING TO JERUSALEM** TRACY BYRD (MCA)
16	11	4	**WHEN YOU LOVE SOMEONE** ANITA BAKER & JAMES INGRAM (ELEKTRA/EEG)
17	19	12	**HEY LOOKAWAY** QUESTIONMARK ASYLUM (KAPER/RCA)
18	21	7	**WHERE DO I GO FROM YOU** JON SECADA (SBK/EMI)
19	22	5	**PUT YOUR BODY WHERE YOUR MOUTH IS** SEAN LEVERT (ATLANTIC)
20	12	9	**OWN DESTINY** MAD LION (WEEDED/NERVOUS)
21	—	1	**FALLIN IN LOVE** LA BOUCHE (LOGIC/RCA)
22	25	2	**DISSIDENT** PEARL JAM (EPIC)
23	24	7	**IF IT'S ALRIGHT** LORENZO (LUKE)
24	18	6	**THE POINTS** VARIOUS ARTISTS (MERCURY)
25	15	7	**NEVA GO BACK** SPECIAL ED (PROFILE)

Subbing Under lists the top 25 singles under No. 100 which have not yet charted.

MCA COOKS UP BUFFETT 'SOUP' STRATEGY

(Continued from page 10)

Tower national product manager George Scarlett agrees that Buffett has widespread appeal. "One thing that's remarkable about Jimmy Buffett is no matter where you go, you're either hearing his music or hearing somebody else playing his music. He's got staying power and a real name out there in the field. That's a real draw."

The marketing plan doesn't stop at retail. "We also gave a marketing budget to our distribution company that is setting up consumer-awareness campaigns with different outlets like bars," Weigand says. "We're doing a lot of stuff in restaurants. They're passing out the postcards at restaurants and clubs . . . We're going to be promoting his entire catalog to coincide with the whole marketing campaign."

The next leg of Buffett's tour begins Aug. 4, and Weigand says the label will buy print ads in all of the tour markets. "We're going to do some spot buys on TV," Weigand says. "We're looking from VH1 to the Weather Channel because the title is 'Barometer Soup.' Doing spots on the Weather Channel is cool because a lot of people watch that. It's a different way. We're also going to be doing some advertising in select baseball stadium programs. We figure that's Jimmy's market. We're also going to service cruise ships with the CD, and select baseball stadiums to play music in between innings. We're also going to try to promote the album to publishers of sailing magazines."

The various marketing options are necessary because Buffett doesn't get strong support at radio. "This is not to say we don't want radio," Hinton says. "We're coming out with the single 'Bank Of Bad Habits,' and the album will be going to key radio stations across America, including all the triple-A and AC stations. We want radio play, but radio—from a chart standpoint—they really don't pick up on it.

"Buffett will go through a city and turn the town upside down when he plays a date, and there is event and momentary kind of airplay, but to have it as a continuing situation where you get the ongoing rotation with a station, that has been difficult to achieve."

Buffett's singles will be promoted out of MCA's West Coast office by P.J. Olsen, MCA's national director of AC promotion, and David Fleischman, VP of album promotion. As is the case at retail, the loyalty of Buffett fans is an asset at radio. "His albums are eagerly accepted at radio because they get so many requests from Parrotheads," Olsen says. She admits some stations are more receptive to Buffett's singles, while others usually play him more frequently in conjunction with a tour.

His best acceptance seems to be at triple-A. "In terms of triple-A radio, he's been relatively successful," Fleischman says, "because he's got a large fan base that demographically is so wide and he's one of the biggest touring acts there is. Whenever he comes to a town, it's Buffett-mania, and everyone likes to get in the act."

David Hall, music director at triple-A-formatted WRLT Nashville, agrees. "We do ticket giveways in conjunction with dates and usually sponsor a pre-show party," Hall says. "That seems to be part of the attraction with Buffett. His concert appearance is an annual party."

Hall hasn't heard the new Buffett record yet, but says WRLT will probably play the single and album tracks. "Buffett fans will start calling to see if we've gotten the new record yet. There are only a handful of artists who command that kind of following," he says.

BOOMING CONCERT BUSINESS

Buffett's concerts consistently sell out across the country. According to statistics from Amusement Business, Buffett sold out 28 of 31 shows tracked in 1994, grossing $12,635,991, with attendance at 496,463. Figures available for 12 shows this year during the April-June leg of his tour place attendance at 217,533 with a $5,330,535 gross. Only two of the shows were not sold out. The next leg of Buffett's tour will take him through California, Arizona, Oregon, and Washington.

Buffett concerts are entertainment extravaganzas. He frequently has another act playing on a flatbed truck in the parking lot or on a nearby stage to entertain concert attendees as they arrive. He has other preshow entertainers engage the crowd in basketball games, where an audience member tries to score by shooting at a basketball hoop attached to a backpack worn by someone there, to get the crowd in the party mood.

The current tour includes a contest for guitar players. Radio stations host the contest in a local club prior to Buffett's appearance in the market and select six finalists. Those six guitarists then perform "Cheeseburger In Paradise" on a small stage at the venue prior to the concert. Applause from audience members is used to determine the winner. The winning musician is presented with a Gibson guitar autographed by Buffett and also gets to play on stage with Buffett and his band during "Cheeseburger In Paradise."

"The base of Parrotheads grows exponentially every summer," Hinton says. "They know when they go they are going to see a great show. And anyone new who goes will go next year and bring friends."

In addition to live performances, Parrotheads can have their Buffett fix through some of his various other endeavors. He owns two restaurant/store/club complexes called Margaritaville—one in Key West, Fla., and one in New Orleans. He's written two children's books with his daughter Savannah Jane—"The Jolly Mon" and "Trouble Dolls." He's also written two best-selling books published by Harcourt, Brace, Jovanovich. "Tales From Margaritaville" is a collection of short stories; "Where Is Joe Merchant?" is a mystery about a seaplane pilot investigating the disappearance of a rock star. He is working on a Broadway musical with Herman Wouk based on Wouk's book "Don't Stop The Carnival."

Buffett established Margaritaville Records in 1992. Distribution, promotion, and marketing initially were handled in conjunction with MCA/Nashville until Buffett signed a new deal with Island this spring. Buffett and Todd Snider remain on Margaritaville/MCA, while the remainder of the roster, including Marshall Chapman and the Iguanas, will be on Margaritaville/Island.

FOXVIDEO TO CUT USE OF MIDDLEMEN

(Continued from page 6)

terested. "They've turned Fox down," an executive says Handleman told him.

One reason for the lack of interest could be that retailers don't want to lose the protection a rack provides against overstocking product. They fear they'll be swamped by EDI deliveries of titles after demand has peaked.

However, retailers' slow approach might benefit FoxVideo, according to sources, giving it time to gain a better feel for the task ahead. "There's a lot Fox doesn't understand," a veteran sell-through executive says. "They're in for a rude awakening. People don't realize how expensive it is to handle returns." This is particularly true of releases that are less than $10.

Catalog was considered the last refuge for profit, but with the arrival of quality reissues selling for $6-$7, "no one's making any money there either," the executive says. "What does the retailer need to be in the business for? He can do better with bras."

FoxVideo, which has used outside merchandisers in the past, knows it must rev up to service direct accounts. However, observers say its first effort came to naught earlier this year when the studio failed to close a deal with Western Publishing, which reaches retailers FoxVideo wants for Vision and needs a financial shot in the arm.

The agreement reportedly would have given FoxVideo ancillary rights to Western's cartoon characters and use of its field force of 800 people, roughly the size of Handleman's.

GOODTIMES

(Continued from page 6)

market until now. But, according to Greenberg, GoodTimes' sales of five TV specials confirmed the company's "unequaled" distribution power.

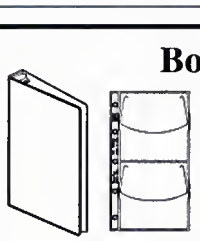
GoodTimes aided its cause by hiring Tom Klysaritz, formerly of Western, to head its publishing unit.

SETH GOLDSTEIN

FOR THE RECORD

The Groovetown label is based in New York. An incorrect location was given in the July 8 Executive Turntable.

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FOR WEEK ENDING JULY 22, 1995

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	7	**WATERFALLS** 3 weeks at No. 1 ORGANIZED NOIZE (ORGANIZED NOIZE,M.ETHERIDGE,L.LOPES)	◆ TLC (C) (D) (M) (T) (V) LAFACE 2-4107*/ARISTA	1
2	2	3	5	**ONE MORE CHANCE/THE WHAT** S.COMBS,J. OLIVER,R.SMITH (THE NOTORIOUS B.I.G.,M.DEBARGE,E.JORDAN,S.COMBS)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	2
3	3	2	13	**DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)** ● D.AUSTIN (D.AUSTIN,O.SIMMONS,Q.D. III,J.T.SMITH)	◆ MONICA (C) (D) (M) (T) (V) ROWDY 3-5040/ARISTA	2
4	4	4	13	**WATER RUNS DRY** ● BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (T) MOTOWN 0358	2
5	5	5	17	**TOTAL ECLIPSE OF THE HEART** ● J.SPRINGATE,STOCK,AITKEN (J.STEINMAN)	◆ NICKI FRENCH (C) (T) (X) CRITIQUE 15539	2
6	7	4	15	**HAVE YOU EVER REALLY LOVED A WOMAN?** R.J.LANGE,B.ADAMS (B.ADAMS,R. LANGE,M.KAMEN)	◆ BRYAN ADAMS (C) (D) (V) A&M 1028	1
7	8	8	6	**I CAN LOVE YOU LIKE THAT** D.FOSTER (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ ALL-4-ONE (C) (D) BLITZZ 87734/ATLANTIC	7
8	9	16	10	**BOOMBASTIC** R.LIVINGSTON,S.PIZZONIA (D.BURRELL,K.FLOYD,R.LIVINGSTON)	◆ SHAGGY (C) (T) (X) VIRGIN 38482	8
9	6	7	6	**SCREAM/CHILDHOOD (FROM "FREE WILLY 2")** J.JAM,T.LEWIS,M.JACKSON,J.JACKSON,D.FOSTER (J.HARRIS,M.T.LEWIS,M.JACKSON,J.JACKSON)	◆ MICHAEL JACKSON/JANET JACKSON (C) (D) (M) (T) (V) (X) EPIC 78000	5
10	10	13	18	**RUN-AROUND** S.THOMPSON,M.BARBIERO (J.POPPER)	◆ BLUES TRAVELER (C) (X) A&M 0982	10
11	11	14	13	**SOMEONE TO LOVE** BABYFACE (BABYFACE)	◆ JON B. FEATURING BABYFACE (C) (D) (V) YAB YUM 77895/550 MUSIC	11
12	25	32	5	**KISS FROM A ROSE (FROM "BATMAN FOREVER")** T.HORN (SEAL)	◆ SEAL (C) (D) (V) ZTT/SIRE 17896/WARNER BROS.	12
13	12	9	20	**LET HER CRY** D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) (X) ATLANTIC 87231	9
14	22	24	6	**FREEK'N YOU** A.HARRELL,DEVANTE 4HISDAMNSELF (DEVANTE 4HISDAMNSELF)	◆ JODECI (C) (M) (T) (X) UPTOWN 55023/MCA	9
15	24	25	5	**COLORS OF THE WIND (FROM "POCAHONTAS")** K.THOMAS (A.MENKIN,S.SCHWARTZ)	◆ VANESSA WILLIAMS (C) (D) HOLLYWOOD 64001	15
16	16	18	5	**HOLD ME, THRILL ME, KISS ME, KILL ME (FROM "BATMAN FOREVER")** N.HOOPER,BONO,THE EDGE (BONO,U2)	◆ U2 (C) (D) ISLAND 87131/ATLANTIC	16
17	17	23	7	**FEEL ME FLOW** NAUGHTY BY NATURE (GIST,CRISS,BROWN,NEVILLE,MODELISTE,NOCENTELLI,PORTER)	◆ NAUGHTY BY NATURE (C) (T) (X) TOMMY BOY 682	17
18	18	19	12	**EVERY LITTLE THING I DO** HEAVY D.,POKE,RED HOT LOVER TONE (HEAVY D.,ROBINSON,OLIVIER,BARNES,CALHOUN)	◆ SOUL FOR REAL (C) UPTOWN 55032/MCA	18
19	15	10	12	**I'LL BE THERE FOR.../YOU'RE ALL I NEED...** ▲ PRINCE RAKEEM,S.COMBS (C.SMITH,R.DIGGS,N.ASHFORD,V.SIMPSON)	◆ METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	3
20	14	11	24	**FREAK LIKE ME** ▲ MASS ORDER (E.HANES,M.VALENTINE,L.HILL)	◆ ADINA HOWARD (C) (T) (X) MECCA DON/EASTWEST 64484/EEG	2
21	21	21	7	**THIS AIN'T A LOVE SONG** P.COLLINS,J.BON JOVI,R.SAMBORA (J.BON JOVI,R.SAMBORA,D.CHILD)	◆ BON JOVI (C) (D) MERCURY 6824	21
22	13	17	17	**SHY GUY (FROM "BAD BOYS")** ● A.MARVEL (O.KING,A.MARVEL,K.GARDNER)	◆ DIANA KING (C) (M) (T) (X) WORK 77678	13
				★★★ GREATEST GAINER/SALES ★★★		
23	29	43	6	**HE'S MINE** HAMI (HAMI,MOKENSTEF,PRINCE,R.TROUTMAN)	◆ MOKENSTEF (C) (D) (M) OUTBURST/RAL 1704/ISLAND	23
24	19	12	22	**THIS IS HOW WE DO IT** ▲ D.PIERCE,M.JORDAN (M.JORDAN,D.PIERCE,R.WALTERS)	◆ MONTELL JORDAN (C) (D) (M) (T) (V) PMP/RAL 1468/ISLAND	1
25	20	22	4	**MISERY** B.VIG,SOUL ASYLUM (D.PIRNER)	◆ SOUL ASYLUM (C) (D) (V) (X) COLUMBIA 77959	20
26	23	15	23	**I BELIEVE** EMOSIA (E.SLDAN,J.PENCE,EMOSIA)	◆ BLESSID UNION OF SOULS (C) EMI 5832D	8
27	27	27	7	**COME AND GET YOUR LOVE** P.ADEBRATT,D.CARR,T.EKMAN,D.BRUNNER (L.VEGAS)	◆ REAL MCCOY (C) (D) (T) (V) ARISTA 1-2834	27
28	28	20	26	**I KNOW** D.FARRIS,D.HARRIS,M.DAVIS,R.JACKSON (M.DAVIS,W.DUVALL)	◆ DIONNE FARRIS (C) (M) (X) COLUMBIA 77750	4
29	26	26	11	**DECEMBER** E.ROLAND,M.SERLETIC (E.ROLAND)	◆ COLLECTIVE SOUL (C) (V) ATLANTIC 87157	26
30	30	30	4	**GOOD** D.ROTHCHILD (K.GRIFFIN)	◆ BETTER THAN EZRA (C) (D) ELEKTRA 64428/EEG	30
31	33	36	7	**I GOT 5 ON IT** TONE CAPONE (HUSBANDS,ELLIS,GILMOUR,KING,FOSTER,MCELROY,BELL,SMITH)	◆ LUNIZ (C) (T) NOO TRYBE 38474	31
32	39	53	5	**FEELS SO GOOD** J.DUPRI (J.DUPRI,C.LOWE,XSCAPE)	◆ XSCAPE (C) (M) (T) (X) SO SO DEF 77921/COLUMBIA	32
33	37	42	4	**YOU USED TO LOVE ME** C.THOMPSON,S.COMBS (F.EVANS,S.COMBS)	FAITH (C) (D) (M) (T) BAD BOY 7-9025/ARISTA	33
34	34	38	8	**BEST FRIEND** K.CROUCH (K.CROUCH,G.MCKINNEY)	◆ BRANDY (C) (T) (X) ATLANTIC 87148	34
35	36	31	32	**IN THE HOUSE OF STONE AND LIGHT** M.PAGE (M.PAGE)	◆ MARTIN PAGE (C) (D) MERCURY 8940	14
36	32	28	6	**MY LOVE IS FOR REAL** R.LAWRENCE (R.LAWRENCE,P.ABDUL)	◆ PAULA ABDUL (C) (T) (V) (X) CAPITVE 38493/VIRGIN	28
37	31	29	16	**CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")** ● S.COMBS (T.ROBINSON,M.SOUTH,J.HOWELL,F.WESLEY,J.STARKS,R.RYAN,S.COMBS)	◆ TOTAL FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) TOMMY BOY 676	13
38	35	34	19	**KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")** ● DR.DRE (DR.DRE,S.SNEED,J.FLEX)	◆ DR. DRE (C) (D) (T) PRIORITY 53188	10
39	41	35	26	**HOLD ON** S.TYRELL (S.TYRELL,K.SAVIGAR,J.WALTERS,S.TYRELL)	◆ JAMIE WALTERS (C) ATLANTIC 87240	16
40	38	33	42	**HOLD MY HAND** D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) ATLANTIC 87230	10
41	50	63	13	**I WISH** W.KAHN,SKEE-LO (SKEE-LO)	◆ SKEE-LO (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	41
42	48	66	4	**BROWN SUGAR** D'ANGELO,ALI SHAHEED MUHAMMED (D'ANGELO)	◆ D'ANGELO (C) (D) (T) (X) EMI 58360	42
43	43	—	2	**GLACIERS OF ICE/CRIMINOLOGY** RZA (R.DIGGS,C.WOODS,D.COLES,P.ADAMS,S.BASCOMBE,R.PATTERSON,L.BURGESS,E.TURNER)	◆ RAEKWON (C) (D) (T) LOUD 64375/RCA	43
44	49	55	5	**SPRINKLE ME** S.BOSTIC,M.MOSLEY (E.STEVENS,T.STEVENS,S.BOSTIC,M.MOSLEY)	◆ E-40 (FEATURING SUGA T.) (C) (T) (X) SICK WID' IT 42298/JIVE	44
45	40	40	9	**ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS...** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 6448	40
46	46	51	5	**HUMAN NATURE** MADONNA,C.HALL (MADONNA,D.HALL,S.MCKENZIE,K.MCKENZIE,M.DEERING)	◆ MADONNA (C) (D) (V) MAVERICK/SIRE 17880/WARNER BROS.	46
47	42	37	20	**NO MORE "I LOVE YOU'S"** S.LIPSON (D.FREEMAN,J.HUGHES)	◆ ANNIE LENNOX (C) (D) (V) ARISTA 1-2804	23
64	44	39	21	**RED LIGHT SPECIAL** ● BABYFACE (BABYFACE)	◆ TLC (C) (M) (T) (V) (X) LAFACE 2-4097/ARISTA	2
49	51	46	15	**I LIKE** H.O.P. PRODUCTIONS (J.HOWCOTT,E.OFFICER,D.PARKS,T.DUNCAN)	◆ KUT KLOSE (C) KEI/ELEKTRA 64486/EEG	34
50	99	56	7	**SOMEBODY'S CRYING** E.JACOBSEN (C.ISAAK)	◆ CHRIS ISAAK (C) (D) (V) REPRISE 17872	50
51	51	49	49	**CRAZY LOVE (FROM "JASON'S LYRIC")** B.MCKNIGHT (V.MORRISON)	◆ BRIAN MCKNIGHT (C) (D) MERCURY 6730	45
52	64	100	4	**SO MANY TEARS** D.FLIZNO PRODUCTION SQUAD (T.SHAKUR,G.JACOBS,E.BAKER,S.WONDER)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 95748	52
53	45	71	20	**RUN AWAY** ● FRESHLINE,THE BERMAN BROTHERS (J.WIND,QUICKMIX,O.JEGLITZA)	REAL MCCOY (C) (D) (M) (T) (V) ARISTA 1-2808	3
64	54	52	4	**LEAVE VIRGINIA ALONE** J.NEWTON,HOWARD,M.OSTIN,L.WARONKER (T.PETTY)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17847	52
55	64	52	3	**CAN'T CRY ANYMORE** B.BOTTRELL (S.CROW,B.BOTTRELL)	◆ SHERYL CROW (C) (V) (X) A&M 0638	56
56	56	71	3	**'TIL YOU DO ME RIGHT** BABYFACE (BABYFACE,M.EDMONDS,K.EDMONDS)	◆ AFTER 7 (C) (D) (V) VIRGIN 38494	56
57	61	72	6	**YOU BRING ME JOY/I LOVE YOU** C.THOMPSON,S.COMBS (M.J.BLIGE,J.HAILEY,C.THOMPSON,S.COMBS)	◆ MARY J. BLIGE (C) UPTOWN 55029/MCA	57
				★★★ GREATEST GAINER/AIRPLAY ★★★		
58	77	87	8	**AS I LAY ME DOWN** S.LIPSON (S.B.HAWKINS)	◆ SOPHIE B. HAWKINS (C) (D) COLUMBIA 77801	58
59	62	64	9	**I WANNA LOVE LIKE THAT** JON-JOHN R.GRIFFIN (BABYFACE)	◆ TONY THOMPSON (C) (X) GIANT 17871	59
60	58	48	20	**BELIEVE** G.PENNY,E.JOHN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) (X) ROCKET 60141/ISLAND	13
61	57	54	8	**I SAW YOU DANCING** J.BERGGREN (TOKER)	◆ YAKI-OA (C) (D) (M) (T) LONDON 1880/ISLAND	54
62	68	76	12	**FREAK ME BABY** THE BASS MECHANICS (V.BRYANT,N.DRANGE,R.ANDREWS,N.CHANCLER)	◆ DIS 'N' DAT FEAT. 95 SOUTH,69 BOYZ & K-NOCK (C) (T) EPIC STREET 77845/EPIC	62
63	66	62	10	**SHIMMY SHIMMY YA** O.GRANT,M.DIGGS,D.COLES,O.ROSS (R.JONES,R.DIGGS)	◆ OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 66419/EEG	62
64	53	47	20	**DEAR MAMA/OLD SCHOOL** T.PIZARRO (J.SAMPLE,T.SHAKUR,J.B.JEFFERSON,B.HAWES,C.SIMMONS)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98273	9
65	76	—	2	**MADE IN ENGLAND** G.PENNY,E.JOHN (ELTON JOHN,B.TAUPIN)	◆ ELTON JOHN (T) ROCKET 2093/ISLAND	65
66	56	45	15	**GIVE IT 2 YOU** ● J.DUPRI (J.DUPRI,C.KELLY)	◆ OA BRAT (C) (M) (T) (X) SO SO DEF 77836/WORK	26
67	79	90	3	**ROLL TO ME** A.CLAY (J.CURRIE)	◆ DEL AMITRI (C) (X) A&M 1114	67
68	67	57	11	**BABY BABY** CHECCO,SOUL TRAIN (F.BONTEMPI,A.BOTTARI)	◆ CORONA (C) (M) (T) (X) EASTWEST 64438/EEG	57
69	81	81	13	**THE I.N.C. RIDE** L.VECA IR.ISLEY,E.ISLEY,M.ISLEY,ISLEY,C.JASPER,D.CLEAR,C.ISLEY)	◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	69
70	72	56	18	**ASK OF YOU (FROM "HIGHER LEARNING")** R.SAADIQ (R.SAADIQ,T.RILEY,H.NAKAMURA,R.EI)	◆ RAPHAEL SAADIQ (C) (T) EPIC SOUNDTRAX 77862/550 MUSIC	19
71	65	65	8	**SO IN LOVE WITH YOU** D.FOSTER (D.FOSTER,B.ROSS,L.THOMPSON)	◆ U.N.V. (C) (D) MAVERICK 17869/WARNER BROS	65
72	63	74	9	**FROGGY STYLE** ART & RHYTHM (A.YARBROUGH,L.SIMMONS,J.ELLIS,C.WILSON)	◆ NUTTIN' NYCE (C) (T) (X) POCKETOWN 42296/JIVE	63
73	83	85	4	**THE BOMB! (THESE SOUNDS FALL INTO MY MIND)** K.GONZALEZ (K.GONZALEZ,D.SERAPHINE,D.WOLINSKI)	◆ THE BUCKETHEADS (M) (T) (X) HENRY STREET/BIG BEAT 95747*/ATLANTIC	73
74	85	—	2	**MY UP AND DOWN** L.HARRIS,M.LOMAX,K.PIERCE (K.PIERCE,L.HARRIS,M.LOMAX,B.FORD,J.ELIAS)	◆ ADINA HOWARD (C) (T) (X) MECCA DON EASTWEST 64412/EEG	74
				★★★ HOT SHOT DEBUT ★★★		
75	NEW ▶		1	**PLAYER'S ANTHEM** DJ CLARK KENT THE (THE NOTORIOUS B.I.G.,LITTLE KIM,LITTLE CEASER)	◆ JUNIOR M.A.F.I.A. (M) (T) (X) UNDEAS/BIG BEAT 95750*/ATLANTIC	75
76	86	77	6	**BIG YELLOW TAXI** M.OMARTIAN (J.MITCHELL)	◆ AMY GRANT (C) (X) A&M 0976	76
77	70	60	18	**CAN'T STOP LOVIN' YOU** B.FAIRBAIRN (E.VAN HALEN,A.VAN HALEN,S.HAGAR,M.ANTHONY)	◆ VAN HALEN (C) (D) (V) WARNER BROS. 17909	30
78	71	68	9	**SICK OF MYSELF** B.O'BRIEN (M.SWEET)	◆ MATTHEW SWEET (C) (D) ZOO 14221	58
79	69	61	17	**WONDERFUL** D.TICKLE (A.ANT,M.PIRRONI,B.HAYES)	◆ ADAM ANT (C) (V) CAPITOL 58239	39
80	74	69	6	**SURVIVAL OF THE FITTEST** MOBB DEEP (A.JOHNSON,K.MUCHITA)	◆ MOBB DEEP (C) (T) (X) LOUD 64356/RCA	69
81	96	—	2	**SUGAR HILL** L.E.S. (AZ,J.BARNES,K.BARNES)	◆ AZ (C) (T) (X) EMI 584D7	81
82	NEW ▶		1	**I WANNA B WITH U** POSITIVE GROOVE (B.ARIS,R.KESSELBAUER,T.COTTURA,R.HARDISON)	◆ FUN FACTORY (C) CURB/EDEL 76963	82
83	78	73	19	**CLOSE TO YOU** POSITIVE GROOVE (B.ARIS,R.KESSELBAUER,T.COTTURA,R.HARDISON)	◆ FUN FACTORY (C) (T) (X) CURB-EDEL 76945	46
84	84	84	5	**FOE LIFE** ICE CUBE (MACK 10,ICE CUBE)	◆ MACK 10 (C) (T) PRIORITY 53192	84
85	80	67	9	**I KISSED A GIRL** B.JONES,R.EATON (J.SOBULE,R.EATON)	◆ JILL SOBULE (C) LAVA 87169/ATLANTIC	67
86	87	89	3	**REMEMBER ME THIS WAY (FROM "CASPER")** D.FOSTER (D.FOSTER,L.THOMPSON)	◆ JORDAN HILL (C) MCA 55046	86
87	82	75	5	**MIND BLOWIN'** L.CAMPBELL (J.CARTER,L.CAMPBELL,K.FINGERS,M.WHITE,E.ISLEY,M.ISLEY,D.ISLEY,R.ISLEY)	◆ SMOOTH (C) (T) (X) T.N.T. 42286/JIVE	75
88	73	58	11	**WHEN YOU SAY NOTHING AT ALL** R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329	53
89	89	—	2	**I CAN'T TELL YOU WHY** T.TAYLOR,C.FARRAR (T.SCHMIT,D.HENLEY,G.FREY)	◆ BROWNSTONE (C) (D) (T) (V) (X) MJJ 77848/EPIC	89
90	95	97	3	**DIED IN YOUR ARMS** J.DESIMONE,M.RUCSKA,B.CALCATERRA,J.MARMORA (N.VAN EEDE)	INTONATION FEATURING JOEE (C) (T) (X) TI AMO 0907/METROPOLITAN	90
91	75	80	14	**EMOTIONS** B.BURRELL,DIND (DINO,SHAZAM,GI)	◆ H-TOWN (C) (T) LUKE 185	51
92	88	70	20	**COTTON EYE JOE** ● P.REINIZ (J.ERICSSON,OBAN,P.REINIZ)	◆ REDNEX (C) (T) (V) (X) BATTERY 46501/JIVE	25
93	90	82	13	**GRAPEVYNE** D.HALL (N.GILBERT,A.GILBERT,D.HALL)	◆ BROWNSTONE (C) (D) (M) (V) (X) MJJ 77864/EPIC	49
94	94	94	3	**TAKE YOUR TIME (DO IT RIGHT)** 20 FINGERS (M.CLAYTON,SIGID)	◆ MAX-A-MILLION (C) (T) (X) S.O.S. 14229/ZOO	94
95	NEW ▶		1	**STUTTER** M.WATERMAN,ELASTICA (J.FRISCHMANN)	◆ ELASTICA (X) DGC 22001*/GEFFEN	95
96	91	78	13	**STRANGE CURRENCIES** S.LITT,R.E.M. (B.BERRY,P.BUCK,M.MILLS,M.STIPE)	◆ R.E.M. (C) (D) (T) (V) (X) WARNER BROS. 17900	47
97	93	88	20	**I'D RATHER BE ALONE** S.DUBIN (H.BOONE,L.MOORER III)	◆ IV XAMPLE (C) (D) MCA 54992	44
98	NEW ▶		3	**BIZARRE LOVE TRIANGLE** NEW ORDER (NEW ORDER)	◆ NEW ORDER (M) (T) (V) QWEST 20546*/WARNER BROS.	56
99	NEW ▶		1	**TONIGHT IS THE NIGHT** CLICK PRODUCTION (G.A.SARAF,A.BRENNER,M.THORNTON,M.ROMEO)	◆ LE CLICK (C) (T) (X) LOGIC 5901L	56
100	99	—	2	**HOW DEEP IS YOUR LOVE** PORTRAIT (B.GIBB,M.GIBB,R.GIBB)	◆ PORTRAIT (C) (X) CAPITOL 58421	99

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING JULY 22, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Greatest Gainer ★ ★ ★		
(1)	2	2	6	SOUNDTRACK WALT DISNEY 60874 (10.98/16.98) 1 week at No. 1	POCAHONTAS	1
1	1	1	3	MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
1	1	1	52	HOOTIE & THE BLOWFISH ▲[4] ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	1
(4)	4	4	34	TLC ▲[1] LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	4
5	6	5	5	SOUNDTRACK ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
6	7	6	63	LIVE ▲[3] RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
(7)	11	10	19	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	7
8	8	20	30	GARTH BROOKS ▲[4] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	12	11	32	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	9
10	10	8	15	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
11	15	14	13	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
12	5	—	2	NEIL YOUNG REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
13	9	—	2	BON JOVI MERCURY 528181 (10.98/16.98)	THESE DAYS	9
14	13	9	45	BOYZ II MEN ▲[3] MOTOWN 0323 (10.98/16.98)	II	1
15	14	13	3	NATALIE MERCHANT ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
16	16	7	5	PINK FLOYD COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
17	17	12	5	SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
18	22	21	5	PRIMUS INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
19	20	15	13	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
(20)	NEW ▶		1	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
21	21	18	14	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
22	19	17	26	BUSH ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
(23)	NEW ▶		1	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
24	24	16	35	EAGLES ▲[5] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
(25)	29	27	17	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
26	25	22	40	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
27	23	19	6	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
28	27	30	7	THE REMBRANDTS EASTWEST 61752/EEG (10.98/15.98)	LP	26
29	28	28	17	COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	25
(30)	43	90	4	ALANIS MORISSETTE MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	30
31	31	26	15	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
32	30	29	17	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
33	37	39	7	CHRIS ISAAK REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
34	38	34	5	ALL-4-ONE BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
35	40	35	15	SOUL FOR REAL ● UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
36	26	25	4	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
37	35	24	22	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
38	33	44	3	MACK 10 PRIORITY 53938 (9.98/14.98)	MACK 10	33
39	36	32	40	THE CRANBERRIES ▲[3] ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
40	87	23	53	SOUNDTRACK ▲[3] EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
41	90	98	74	GREEN DAY ▲[5] REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	1
42	96	—	2	PHISH ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	15
43	46	87	53	SOUNDTRACK ▲[5] WALT DISNEY 6085a (10.98/17.98)	THE LION KING	1
44	49	56	60	OFFSPRING ▲[4] EPITAPH 86432* (8.98/14.98) HS	SMASH	1
45	87	87	74	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	40
(46)	57	60	6	SOUNDTRACK CAST WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	46
47	88	52	49	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
(48)	54	—	2	LORRIE MORGAN BNA 66508 (10.98/15.98)	GREATEST HITS	48
49	49	98	74	SHERYL CROW ▲[3] A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	1
50	50	72	53	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
51	34	33	3	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
52	47	47	41	BRANDY ▲[2] ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
53	44	40	4	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
54	51	41	19	BRUCE SPRINGSTEEN ▲[2] COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
55	41	41	6	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
56	56	54	6	SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
57	53	49	94	MELISSA ETHERIDGE ▲[4] ISLAND 848660 (10.98/16.98)	YES I AM	15
58	52	49	33	PEARL JAM ▲[4] EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
59	58	51	39	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
60	61	63	11	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
61	60	50	68	TIM MCGRAW ▲[4] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
62	65	59	37	BOB SEGER & THE SILVER BULLET BAND ▲[2] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
(63)	NEW ▶		1	SOUTH CIRCLE SUAVE 01518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	63
64	59	43	5	RDD STEWART WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
65	66	67	12	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
66	72	74	11	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	66
67	63	55	48	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
68	77	78	17	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
69	64	61	70	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
70	55	48	3	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	48
71	67	62	36	NIRVANA ▲[3] DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
(72)	NEW ▶		1	D'ANGELO EMI 33629 (9.98/13.98)	BROWN SUGAR	72
73	76	69	19	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
74	70	68	32	MARY J. BLIGE ▲[2] UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
75	79	84	23	SPONGE WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
(76)	92	—	2	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	76
(77)	86	96	48	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
78	68	56	36	TOM PETTY ▲[2] WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
(79)	88	97	7	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE	79
80	75	57	36	DES'REE ▲ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
81	74	73	15	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
82	73	53	16	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
83	83	77	71	YANNI ▲[3] PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
84	62	76	3	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
85	69	58	24	VAN HALEN ▲[2] WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
86	71	83	7	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
87	80	66	37	MADONNA ▲[2] MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
88	82	81	54	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
89	81	80	26	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
				★ ★ ★ Pacesetter ★ ★ ★		
(90)	170	—	2	SOUNDTRACK MCA 11241 (10.98/17.98)	APOLLO 13	90
(91)	89	70	16	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
92	78	64	57	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
93	85	75	63	REBA MCENTIRE ▲[2] MCA 10994 (10.98/15.98)	READ MY MIND	2
(94)	127	109	87	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
95	87	88	204	METALLICA ▲[3] ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
96	90	45	9	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
97	94	87	34	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
(98)	119	165	3	SOUNDTRACK ATLANTIC 82777/AG (10.98/16.98)	MIGHTY MORPHIN POWER RANGERS	98
99	96	91	38	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
				★ ★ ★ Heatseeker Impact ★ ★ ★		
(100)	111	122	12	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	100
(101)	113	127	52	BONE THUGS N HARMONY ▲[3] RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
102	100	100	35	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	1
103	97	92	86	TOM PETTY & THE HEARTBREAKERS ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	5
104	91	85	54	ALAN JACKSON ▲[3] ARISTA 18759 (10.98/15.98)	WHO I AM	5
105	109	89	14	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	78
(106)	130	102	19	VARIOUS ARTISTS FEAT. LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. 200. continued

FOR WEEK ENDING JULY 22, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
101	107	126	43	**ABBA** ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
102	103	120	126	**PEARL JAM** ▲³ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
103	98	98	12	**MAD SEASON** ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	28
104	105	98	7	**BOB MARLEY & THE WAILERS** TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
105	98	—	7	**TONY THOMPSON** GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATIONAL	99
106	98	86	41	**R.E.M.** ▲³ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
107	113	126	12	**KUT KLOSE** KEI/ELEKTRA 61665/EEG (10.98/15.98) HS	SURRENDER	66
108	107	—	2	**SPECIAL ED** PROFILE 11463* (10.98/16.98)	REVELATIONS	107
109	NEW ▶		1	**FUNKDOOBIEST** IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98)	BROTHAS DOOBIE	109
110	150	131	14	**VARIOUS ARTISTS** WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
111	115	105	138	**KENNY G** ▲⁴ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
112	95	82	16	**SELENA** ▲ EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	29
113	108	94	17	**ELASTICA** DGC 24728*/GEFFEN (10.98/16.98) HS	ELASTICA	66
114	120	114	82	**COUNTING CROWS** ▲⁵ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
115	117	164	3	**GEORGE JONES AND TAMMY WYNETTE** MCA 11248 (10.98/16.98)	ONE	117
116	112	101	36	**AEROSMITH** ▲² GEFFEN 24716 (12.98/17.98)	BIG ONES	6
117	125	112	85	**ACE OF BASE** ▲⁸ ARISTA 18740 (9.98/15.98)	THE SIGN	1
118	135	132	54	**69 BOYZ** ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
119	106	—	2	**SILVERCHAIR** EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	106
120	104	79	16	**VARIOUS ARTISTS** ● ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
121	126	113	152	**NIRVANA** ▲⁷ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
122	114	129	38	**GLORIA ESTEFAN** ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
123	126	98	7	**DWIGHT YOAKAM** REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	65
124	121	98	17	**MATTHEW SWEET** ZOO 11081* (10.98/15.98)	100% FUN	65
125	124	126	38	**BON JOVI** ▲² MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
126	144	126	43	**BARRY WHITE** ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
127	139	126	87	**CELINE DION** ▲³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	1
128	126	107	12	**VARIOUS ARTISTS** RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	73
129	172	154	18	**JOHN TESH** ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
130	103	126	5	**C-BO** AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
131	147	138	281	**ORIGINAL LONDON CAST** ▲² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
132	102	108	41	**BROOKS & DUNN** ▲⁷ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
133	134	151	4	**PENNYWISE** EPITAPH 86437 (9.98/13.98)	ABOUT TIME	96
134	140	—	20	**SOUNDTRACK** RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
135	131	121	87	**CANDLEBOX** ▲³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
136	128	120	57	**STONE TEMPLE PILOTS** ▲³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
137	136	137	106	**THE CRANBERRIES** ▲³ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
138	156	156	147	**QUEEN** ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
139	185	172	52	**SOUNDTRACK CAST** ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
140	148	155	73	**SARAH MCLACHLAN** ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
141	142	133	69	**BLACKHAWK** ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
142	NEW ▶		1	**THE RAMONES** RADIOACTIVE 11273*/MCA (10.98/16.98)	ADIOS AMIGOS	142
143	137	117	41	**ALABAMA** ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
144	167	142	50	**JOE DIFFIE** ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
145	84	71	42	**TRACY LAWRENCE** ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
146	164	146	32	**KIRK FRANKLIN AND THE FAMILY** ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	58
147	193	157	9	**VARIOUS ARTISTS** WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
148	172	195	5	**CORONA** ELEKTRA 61617/EEG HS	RHYTHM OF THE NIGHT	154
149	158	193	229	**ENIGMA** ▲² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
150	126	126	18	**ERIC CLAPTON** POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	99
151	154	126	18	**SOUNDTRACK** ● TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	28
152	145	126	43	**COLLIN RAYE** ▲ EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
153	139	126	21	**TRISHA YEARWOOD** ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
154	158	126	10	**THE MAVERICKS** ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
155	180	—	2	**U.N.V.** MAVERICK 45839/REPRISE (9.98/15.98)	UNIVERSAL NUBIAN VOICES	161
156	151	196	3	**NICKI FRENCH** CRITIQUE 15436 (10.98/15.98) HS	SECRETS	151
157	NEW ▶		1	**MDKENSTEF** OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	163
158	194	180	5	**INCOGNITO** TALKIN LOUD/VERVE 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	149
159	155	149	70	**SOUNDGARDEN** ▲³ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
160	184	178	14	**GIPSY KINGS** NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
161	160	167	10	**MASTA ACE INCORPORATED** DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
162	182	147	11	**REDNEX** BATTERY 46000/JIVE (10.98/15.98) HS	SEX & VIOLINS	68
163	177	190	188	**ENYA** ▲⁴ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
164	181	169	97	**MARIAH CAREY** ▲³ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
165	138	103	10	**BOB DYLAN** COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
166	174	175	57	**BEASTIE BOYS** ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
167	153	152	7	**BEASTIE BOYS** GRAND ROYAL 33603*/CAPITOL (7.98/11.98)	ROOT DOWN (EP)	50
168	126	126	46	**AMY GRANT** ▲² A&M 540230 (10.98/16.98)	HOUSE OF LOVE	73
169	152	126	35	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98)	LEAD ON	28
170	152	158	65	**ALL-4-ONE** ▲⁷ BLITZZ/ATLANTIC 82568/AG (10.98/15.98)	ALL-4-ONE	2
171	152	126	3	**CONFEDERATE RAILROAD** ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	152
172	188	126	12	**TY HERNDON** EPIC 66397 (7.98 EQ/11.98) HS	WHAT MATTERED MOST	63
173	126	193	31	**VANESSA WILLIAMS** ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
174	126	126	76	**JOHN MICHAEL MONTGOMERY** ▲³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
175	129	126	4	**FUGAZI** DISCHORD 90 (7.98/11.98) HS	RED MEDICINE	126
176	188	188	188	**SOUNDTRACK** ▲¹⁴ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
177	195	188	23	**H-TOWN** LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
178	157	173	63	**SOUNDTRACK** ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
179	196	—	2	**HUM** RCA 66577 (7.98/15.98) HS	YOU'D PREFER AN ASTRONAUT	185
180	175	194	85	**RAGE AGAINST THE MACHINE** ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
181	169	123	7	**CHICAGO** GIANT 24615/WARNER BROS. (10.98/16.98)	NIGHT AND DAY	90
182	176	140	45	**THE TRACTORS** ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
183	157	128	4	**THE PDLICE** A&M 540222 (15.98/23.98)	LIVE	86
184	186	182	35	**STING** ▲ A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
185	RE-ENTRY		10	**RICK TREVINO** COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
186	RE-ENTRY		85	**REBA MCENTIRE** ▲³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
187	RE-ENTRY		15	**STEVIE WONDER** ● MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
188	165	159	41	**CLAY WALKER** ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
189	161	165	4	**SHABBA RANKS** EPIC 57801* (10.98 EQ/15.98)	A MI SHABBA	133
190	198	198	57	**VINCE GILL** ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
191	199	183	46	**DA BRAT** ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
192	178	141	24	**SAWYER BROWN** ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
193	RE-ENTRY		106	**JANET JACKSON** ▲⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
194	NEW ▶		1	**B.O.N.E. ENTERPRISE** STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	200

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SONY'S 'SPIRIT OF '73' ROCKS FOR PRO-CHOICE

(Continued from page 1)

artists and bands fronted by women, performing songs from the '70s made popular by female stars (see box, this page, for complete track listing). All artists' royalties and a portion of Sony's proceeds will be contributed to Rock for Choice.

The release of the album culminates an arduous and frustrating process in which its co-executive producers, Joy Ray and Julie Hermelin, met resistance from label executives and saw their project nearly frozen out at the height of a national furor over rock lyrics.

Ray and Hermelin come out of the film and video business. "Literally, we knew nothing about the music business," Hermelin admits. "We had just moved to L.A."

The former production assistants became involved in offering film and video support to Rock for Choice, which originated as a fund-raising arm for the Feminist Majority and the Feminist Majority Foundation, the women's rights organizations founded in 1987 by Eleanor Smeal.

Rock for Choice's efforts have always hinged on alternative-leaning concert events. The first, held in Los Angeles on Oct. 25, 1991, featured Nirvana, Hole, and the female quartet L7, who helped mount the organization.

In late 1991, Hermelin and Ray hit on the idea of putting together an entertaining album of covers of '70s songs by women, the sale of which would benefit Rock for Choice.

From the beginning, the partners saw "Spirit Of '73," whose title refers to the historic 1973 Roe vs. Wade Supreme Court decision on abortion rights, as different from like-minded benefit sets.

"Rock for Choice has basically [put on] concerts with an alternative slant to them," Ray says. "With this album, we wanted to throw the net a little bit wider and bring in artists from a wide variety of sounds, which I think we did. It's one of its strengths."

Hermelin adds, with more than a hint of amazement, "A president of a record label said to us, 'Can you even get enough good music by women to fill up a record?' Literally . . . We felt like, because people were saying that to us, that made us want to do this concept even more. That made us want to show that there is a lot of good music by women, and it's in a wide variety of styles."

Even when the project was in its formative stages, several female artists that the pair approached out of the blue were supportive. Hermelin recalls, "I checked my machine, and [there was] a message from Melissa Etheridge. We looked at each other and screamed. She ended up calling us up and taking us out for lunch."

A number of high-profile artists expressed interest in participating in the album, leading Ray and Hermelin to serious talks with several major labels.

Unfortunately, in the summer of 1992, as the pair were on the verge of securing a deal with a major label they do not name, the furor over the lyrics to Body Count's song "Cop Killer" exploded into national prominence. The controversy became an issue in the presidential campaign and, according to the producers, had a chilling effect in several label executive suites.

Hermelin says, "From the time we came up with the concept of the album to the time that 'Cop Killer' happened, people were very interested. We'd get call-backs from artists, we'd get call-backs from labels. From the time of 'Cop Killer' until after the election, you could not get *anyone* to look at this. People did not want to hear it. Everyone was really scared."

Ray adds, "It became, 'Well, let's wait until after the election . . . and see what kind of a country we're going to be living in.' "

Ironically, after Bill Clinton was elected, many remained cool to the project. "When Clinton got elected, I think people thought the pro-choice issue had been resolved," says Ray. "He passed some laws when he first got into office and made a lot of strides for it."

Furthermore, while many executives professed sympathy for the pro-choice movement, they were wary about committing their companies' resources to a cause that still arouses divisive debate and violent reprisals.

Hermelin says, "We've sat down at meetings where people have said, 'I personally believe in this, but I cannot put my company at risk. I don't want threats to my company.' "

By mid-1993, after a year and a half of fruitless effort, Ray and Hermelin tried a new game plan. "In this last-ditch effort, we sent out our information to every woman in an A&R position at a record label," Ray says.

Epic associate director of A&R Judy Ross proved to be the talent executive who responded most forcefully to "Spirit Of '73." After more than a year of discussions, the project was signed in August 1994 and subsequently assigned to 550 Music.

While Ross believes the album offers "something that's fun and musical, and something you can listen to over and over again," she also notes its seriousness of purpose and its timeliness. "Now we're at a time when the people in government, for some wacky reason, don't think that women should be able to make their own decisions."

With a deal finally secured and only three tracks in hand—a live L7/Joan Jett performance and studio tracks by Johnette Napolitano and Sarah McLachlan—Ray and Hermelin had to go back to the talent well. Many of those, like Etheridge, who had originally been interested in participating in "Spirit Of '73" were no longer available because of their touring and recording schedules.

Some artists ultimately featured on the set, like Boston's Letters To Cleo, were unknown when the project first took shape, but fit the package perfectly. "They've done a lot of work on their own, organizing and raising money for this issue," Ray says of the band. "Actually, the mother of the singer from Letters To Cleo [Kay Hanley] used to take her on anti-abortion protests when she was a child. She was one of those kids holding fetus posters. It's come full circle."

Later, an unexpected call of support came from one performer who had heard Napolitano's powerful cover of "Dancing Barefoot."

Ray remembers, "We got a call a couple of months ago. This woman calls and she goes, 'Oh, hi, is Joy or Julie there?' 'This is Joy.' 'Oh, this is Patti Smith, and I just wanted to say I heard the song and it's great, and I'm so happy you guys are doing this.' I was so excited."

Once all the music was recorded, it was spiced with connecting comedic material full of arch references to such '70s cultural detritus as disco and waterbeds. The spoken-word segments were recorded with the assistance of Tom Rothrock and Rob Schnapf, producers of Beck's "Loser" and operators of Bongload Records.

Though past years have seen something approaching a glut of star-studded benefit projects, one observer believes "Spirit Of '73" can score in the marketplace.

"It's very cool music, and it's an interesting selection of artists and songs," says Bob Bell, new music buyer for 347-store Wherehouse Entertainment in Torrance, Calif. "This sort of thing can do well, as in the case of 'No Alternative' on Arista. These benefit records can cut through the clutter and get noticed. I would hope this could also do well."

Cognizant of the album's appeal to alternative, R&B, and country buyers alike, 550 Music has no singles or videos planned but is servicing the album to radio with an eye toward letting programmers make the picks.

"We're sending an advance CD to a number of radio formats and also walking it in directly to alternative radio, to triple-A radio, to certain AOR stations, and to some top 40 stations," says Dave Gottlieb, 550 Music director of marketing.

Gottlieb says that one of the major marketing tools will be a 10-minute electronic press kit featuring most of the album's artists. "It shows the lighter side of the record and how the bands approached it from a musical standpoint, and how much fun they wanted to have. But it also shows the issue side of the record, and it does it in a really positive manner that shows it as a case of human beings doing something for other human beings."

The label has also manufactured stickers that will be distributed at record stores, on college campuses, and at dates on the '95 Lollapalooza Festival, where Rock for Choice is supporting a booth.

"We're going to be sending women's organizations and pro-choice organizations information about the record so that they know about it," Gottlieb adds. The element of '70s musical and cultural nostalgia will play a role in the packaging and marketing of the album, Gottlieb says. The album art features period photos contributed by the performers: Melissa Ferrick as a child behind her drum kit, a prom-style shot of Joan Jett, Babes In Toyland in Brownie outfits, a yearbook shot of Rosanne Cash.

"We're going to be making a fanzine that kind of elaborates on the inside packaging of the album, and we will make a ton of those and make them available at retail," Gottlieb says. The album will also be promoted in cyberspace on the Sony Server.

The most natural tie-in of all lies in Rock for Choice's ongoing concert activities.

"I believe Rock for Choice is trying to do their usual spate of concerts, which we will tie in with," Gottlieb says. "They also have a number of local organizations. Through our resources at Sony, our college reps may try to produce local concerts that may just have local bands, but still tie in to everything that's going on."

Choices On 'Spirit Of '73'

Following is a complete track listing for the multi-artist compilation "Spirit Of '73: Rock For Choice."

1. **Eve's Plum**, "If I Can't Have You" (originally recorded by Yvonne Elliman, 1978).
2. **Babes In Toyland**, "More, More, More (Pt. 1)" (Andrea True Connection, 1976).
3. **Ebony Vibe Everlasting**, "We Are Family" (Sister Sledge, 1979).
4. **Letters To Cleo**, "Dreams" (Fleetwood Mac, 1977).
5. **Johnette Napolitano**, "Dancing Barefoot" (Patti Smith, 1979).
6. **L7 & Joan Jett**, "Cherry Bomb" (the Runaways, 1976).
7. **that dog**, "Midnight At The Oasis" (Maria Muldaur, 1973).
8. **Pet**, "Have You Never Been Mellow" (Olivia Newton-John, 1975).
9. **Rosanne Cash**, "River" (Joni Mitchell, 1971).
10. **Melissa Ferrick**, "Feel Like Makin' Love" (Roberta Flack, 1974).
11. **Cassandra Wilson**, "Killing Me Softly With His Song" (Roberta Flack, 1973).
12. **Sarah McLachlan**, "Bluc" (Joni Mitchell, 1971).
13. **Indigo Girls**, "It Won't Take Long" (Ferron, 1978).
14. **Sophie B. Hawkins**, "The Night They Drove Old Dixie Down" (Joan Baez, 1971).

BETWEEN THE BULLETS



by Geoff Mayfield

LIKE OLD TIMES: It was a year and one week ago, in the July 16, 1994, issue, that Walt Disney's "The Lion King" climbed to No. 1 on The Billboard 200, the soundtrack's first of 10 weeks in the top slot. Now, with a musical formula and marketing plan that are practically mirror images of "The Lion King's" strategies, the soundtrack from "Pocahontas" wrestles the top of the chart away from the vaunted **Michael Jackson**. Like "The Lion King" and past Disney successes from "Beauty And The Beast" and "Aladdin," the soundtrack from "Pocahontas" includes radio-friendly guest appearances (in this case a performance by **Vanessa Williams** and a duet by **Jon Secada** and **Shanice**). Also following the label's tried-and-true game plan, the album's release preceded the movie's platformed theatrical release. It's a proven recipe for success, and the Disney label has it down pat.

ADDITION, SUBTRACTION: "Pocahontas" wins the Greatest Gainer nod with an increase of more than 14,500 units, which gives the album a one-week total of more than 192,000 units. Meanwhile, the **Michael Jackson** two-fer, which experienced a slide of almost 33% in its second week, now drops by another 46% in its third week, yielding a very mortal tally in the neighborhood of 142,000 units. In week one, "HIStory's" sales were 19% more than the first-week sale total that his "Dangerous" saw in 1991, but "Dangerous" had a better second week, so the U.S. numbers on "HIStory" are behind the pace set by his last set. Now that the huge tide of pre-release publicity has subsided, we'll see how the second phase of "HIStory's" life evolves.

REALITY CHECK: Despite the undeniable appeal of "HIStory's" 15 greatest hits, the length of this album's active shelf life will ultimately depend on how radio programmers and music fans react to the 15 new tracks. But Jackson has a few tricks up his sleeve and seems more determined to work this album than he did in the early days of "Dangerous." That '91 album was ushered in by a Fox premiere of the controversial "Black Or White" video, but immediately thereafter he seemed to devote more energy overseas than he did in the U.S. A little more than a year after "Dangerous" came out, he mounted a serious media blitz—including the NAACP Image Awards, the American Music Awards, the Super Bowl, the Grammys, and his much-watched **Oprah Winfrey** interview—that breathed new life into that album's sales. This time, he's not waiting. You'll soon feel like you see his face more often than that of your next-door neighbor, with planned appearances on the MTV Video Music Awards and BET's 15th anniversary special included in the mix. To borrow a phrase from the great baseball philosopher **Yogi Berra**, this one ain't over 'til it's over.

RAREFIED AIR: "Apollo 13" has topped the box office chart for two weeks, but it had been in theaters only a few days when its soundtrack debuted last week at No. 170. With more moviegoers on board, the album's sales more than double (a 105% gain) as it zooms to No. 90 with the Pacesetter award . . . As noted in a Billboard story last week, "Batman Forever" has helped stir sales on **Seal's** 1994 album, but his latest U.S. tour has also been a catalyst. After a five-week absence from The Billboard 200, his '94 album re-entered the chart in this year's June 3 issue—the same time that he resumed U.S. dates—and three weeks later his first album re-entered Top Pop Catalog Albums. This week, he holds at No. 50 on the former chart and stands at No. 36 on the latter.

YOUR MOVE: I've lost count of the label liaisons I have worked with in my five years as chart manager. Luckily, most have been pleasant associations, but none of these folks—be they sales execs, promotion people, or publicists—has been nicer than **Larry Douglas**, who has hung up his VP stripes at Epic after a 17-year run with the label and a 31-year career in promotion. That he accumulated five months' worth of unused vacation time gives you just one hint of his dedication. But while some of his friends think he'll be bored in retirement, I happen to think he'll enjoy this new chapter, because he is one of those rare record rats who knows that there is more to life than the music business. You've been a true professional and a class act, L.D., and we wish you well.

HOLLY COLE TAKES SPIN INTO DARK 'TEMPTATION'

(Continued from page 10)

'Jersey Girl.' "

Evered says that Cole has built up a base of goodwill and made friends everywhere she's gone. "We have people at [distributor] Cema just ready to kill for her with this record," he says. "One of the hardest thing will be to get her out of the vocalist section [at retail] and into the pop and rock section. We're encouraging retailers to file the album under pop and rock rather than where they have Sarah Vaughan and Lena Horne product."

In Canada, unlike the U.S., Cole is well-established as a major concert draw and top record seller. According to Berry, Cole's 1990 debut, "Girl Talk," has sold 80,000 units to date in Canada, while "Blame It On My Youth" (1992) and "Don't Smoke In Bed" (1993) have both achieved Canadian platinum status (100,000 units).

According to Berry, Alert shipped 35,000 units of "Temptation" on June 27, and the album debuted at No. 26 on the July 17 retail album chart of Canada's music trade journal, The Record.

While Cole's debut album was not issued in the U.S., "Blame It On My Youth" has sold 19,000 units there, according to SoundScan, and "Don't Smoke In Bed" has sold 39,000 copies.

To date, commercial radio airplay of "Jersey Girl," released in Canada June 22, has been limited to spotlight showcases. Initial support has come primarily from CBC-Radio and college and community stations.

" 'Jersey Girl' is on medium rotation right now," says Ray Dupuis, assistant music director of CKWR Waterloo, Ontario. "She does really well with our listeners here, and we play her [albums] here all the time."

Last year, when Gary Gersh, president of Capitol Records U.S., suggested that Cole record an album of Waits songs, Lundvall admits he was highly skeptical. He didn't think there were enough suitable Waits compositions. However, Cole was immediately enthusiastic about the idea, and when she and producer Street began picking out Waits songs, some obscure, others more obvious, and demoing them, Lundvall and Cole realized the concept was artistically and commercially viable.

"This is not a tribute album," says Cole. "I'm not the female Tom Waits. I've been a fan [of his] since I was a teenager, and I just thought, 'Here's one of the great 20th-century popular songwriters. Let's use the songs he wrote, and do what we do.' It was of no interest to me to take these songs and try to pretty them up or sing them sweetly. The point was to revisit them and make them ours. His music is a hybrid of styles, and he's someone who defies categorization, which are things people have always said about me."

Cole was determined to steer clear of obvious choices of Waits' repertoire. "What would be a more obvious thing to do would have been to gravitate toward his earlier years, when he wrote simpler, more melodic songs. I love that period, but I'm a fan of all the periods he's gone through. His writing is so lyrically complex, but musically simple. Lyrically, I had tons to sink my teeth into as a singer, and musically, we had a simple springboard to go from."

With previous recordings, Cole, Davis, and Piltch did up to three months of advance work on arrangements before recording. Street, however, insisted on minimal preparation this time out—only nine days.

"We went through all of the songs we were even remotely thinking about recording, and I wouldn't let them rehearse for more than 20 minutes on a tune," says Street. "I wouldn't even let them tape the rehearsals."

Once, at Grant Avenue Studios in Hamilton, Ontario, Street insisted on using first takes, and he refused to let Cole count on doing any vocal overdubbing later on. "Most of the songs are first, second, or third takes," he says.

"What's on the record is the point at which we're discovering the magic moment of the song or the point where we've just figured out the arrangement," says Cole. "With 'Imitation,' for example, none of us knew anything in advance about that arrangement. It was late at night, and I just singing what I felt like, and everybody came along. It's my favorite song on the album."

Outside Canada, Japan has embraced Cole most wholeheartedly. A J-Wave DJ discovered "Blame It On My Youth" in an HMV outlet in San Francisco in 1992 and began playing "Calling You." The album was subsequently released by Toshiba-EMI and earned a Japanese gold record (sales of 100,000 units).

According to Berry, "Girl Talk" has sold 60,000 units to date in Japan, while "Don't Smoke In Bed" has sold 70,000. Also available in Japan is the 1994 compilation "Yesterday And Today," which Berry says has sold 55,000 units.

On May 24, Toshiba-EMI released "Temptstion," which Berry says has sold 42,000 units to date.

"I just got back from our fifth tour of Japan two weeks ago," says Cole. "We're playing bigger venues every time we go, and this time we played more cities. We did eight shows and played in Tokyo, Osaka, Nagoya, Yokohama, and Hiroshima."

After returning to Canada, Cole did a sold-out Canadian theater tour, which included performances at the Discovery Theatre in Vancouver (two shows, June 24), the St. Denis Theatre in Montreal (two shows, June 27 and 28), the National Arts Centre in Ottawa (June 30), and Massey Hall in Toronto (July 4).

Immediately upon the U.S. release of "Temptation," Cole will start an American tour, which includes shows at the Florence Gould Hall in New York (Aug. 15), the Magic Bag in Detroit (20), the Royal George Theatre in Chicago (21), and the Fine Line in Minneapolis (22). West Coast dates, slated for September, will be followed by a European tour.

"We're going to get her to perform at either the EMI/UK conference or during the international EMI conference," says Giramonti. "After that, we're going to send her out doing theaters around Europe in major cities for a two-week stint."

Cole is not alone in her appreciation of Waits. A Ramones cover of the Waits composition "I Don't Want To Grow Up" entered the Modern Rock Tracks chart at No. 33 for the week ending Saturday (15). Cole covers the song on "Temptation," and Rickie Lee Jones has also recorded a version of it. Waits compositions have also been covered by Rod Stewart, Bruce Springsteen, and the Eagles.

THIS YEAR, McDONALD'S TELLS THE FILM STUDIOS TO 'HOLD THE VIDEOS'

(Continued from page 1)

November and run through December.

The promotion, which was first offered in May, awards free food items, as well as $1 million in cash and a car, but it does not include video or music product.

McDonald's apparently passed on two music deals as well as video in favor of the Monopoly promotion, according to the source.

As previously reported, McDonald's was unable to come to terms with Warner Home Video, which had offered the chain "Batman" and "Batman Returns." McDonald's reportedly wanted "Free Willy" and "The Secret Garden," which broke the deal (Billboard, July 15).

While video has worked well for the fast-food dealer over the past three years, matters fell apart in 1994, when McDonald's overbought on four titles from MCA/Universal Home Video.

One source close to McDonald's says the burger chain was forced to liquidate at least 250,000 units from its 1994 promotion. Other sources put the returns figure closer to several million.

The titles included "Field Of Dreams," "An American Tale," "The Land Before Time," and "Back To The Future." Prior to liquidating the excess inventory, McDonald's lowered the price per video from $5.99 to as low as $2.

"Maybe McDonald's is finding out that video doesn't work as well as everyone thought," says Suncoast Motion Picture Co. president Gary Ross.

Under the deal, McDonald's was not allowed to return the unsold units to MCA.

Under previous deals with Orion Home Video and Paramount Home Video, consumers had hearty appetites for "Dances With Wolves," "Charlotte's Web," "Ghost," "Wayne's World," and "The Addams Family." During the annual four-week promotion held in November, the chain easily sold 10 million units without a hint of leftovers.

But since McDonald's first began selling videos, the market has changed dramatically. Prices are down, product variety has increased, and the number of outlets carrying video has grown to more than 80,000.

"When I was meeting with Handleman, all they wanted to talk about was $5.99 product," says one studio executive. "It's the new retail price point."

With budget lines offering $9.98 catalog, consumers can easily find a wide variety of product discounted to $6-$7.

"Consumers don't need to shop at McDonald's to find low-priced videos," says one industry observer. "They're everywhere."

Another downside for McDonald's is the high cost of video compared to other premiums it offers.

"They get a much better response from the plastic toys promotion and sell millions and millions of Happy Meals," says a source.

Other problems, such as theft and storage, have caused McDonald's to rethink its video strategy.

Video-premium deal makers suggest that studios may not be pursuing fast-food deals as aggressively.

"Someone is going to be missing out on selling 10 million units," says one executive in the premium market. "But if a studio is doing $800 million to $1 billion in annual sales, it's only 3% or 4% of their entire business. It's something they may not want to lose, but it's not a big deal."

Retail retaliation from past deals may also be coming into play, but the 25% growth in traditional sell-through retail from 1993-94 may also be a factor.

Suppliers can typically sell 10 million units of a new title, and cumulative sales over several years can more than make up for any sales lost through McDonald's.

But the studios are giving up a huge chunk of free advertising, which some say works in their favor more than in McDonald's.

"Both sides have to feel they're getting value out of the deal," says one retail observer."And in the case of the MCA deal, it worked out better for the studio, but not for McDonald's."

Another source adds that McDonald's is more interested in advertising its Value Meals and Big Macs than in giving studios free advertising for movie product.

While McDonald's may be giving retailers a break this year, fast-food premiums aren't likely to disappear.

"I don't think retailers could claim any credit if McDonald's doesn't do a video promotion," says Video Software Dealers Assn. president Jeffrey Eves. "The reason there may not be a deal is because it wasn't beneficial to both parties."

Eves speculates that both the supplier community and McDonald's may be going back to the drawing board to come up with a new plan.

"It's shortsighted to say all video and fast-food deals are automatically bad," he says. "It all depends on the structure."

In fact, sources say McDonald's is already putting together a video deal for 1996. Sketchy details indicate that the deal will involve a single title to be sold at the chain and tied into a theatrical release. The promotion will be moved from the fourth to the second or third quarter of 1996.

Eves has proposed that studios, fast-food dealers, and key retailers hold a summit to "bounce around ideas," on how future cross-promotions could be beneficial for all parties.

To date, no company has accepted Eves' offer.

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JAPAN
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AUDIO BOOKS/ SPOKEN WORD
ISSUE DATE: AUGUST 12
AD CLOSE: JULY 18

GOSPEL
ISSUE DATE: AUGUST 19
AD CLOSE: JULY 25

ENTER *ACTIVE FILES
ISSUE DATE: AUGUST 19
AD CLOSE: JULY 25

Holiday Product Showcase/ Vital Re-Issues/Children's
ISSUE DATE: AUGUST 26
AD CLOSE: AUGUST 1

ACCESSORIES
ISSUE DATE: AUGUST 26
AD CLOSE: AUGUST 1

CD REPLICATION
ISSUE DATE: SEPTEMBER 2
AD CLOSE: AUGUST 8

TEJANO
ISSUE DATE: SEPTEMBER 2
AD CLOSE: AUGUST 8

CLASSICAL
ISSUE DATE: SEPTEMBER 9
AD CLOSE: AUGUST 15

SPOTLIGHT ON IRELAND
ISSUE DATE: SEPTEMBER 9
AD CLOSE: AUGUST 15

Retooling of Retail I: NON-MUSIC PRODUCT
ISSUE DATE: SEPTEMBER 9
AD CLOSE: AUGUST 15

TOMMY LIPUMA 35th Anniversary
ISSUE DATE: SEPTEMBER 16
AD CLOSE: AUGUST 22

Retooling of Retail II: STORE FIXTURES
ISSUE DATE: SEPTEMBER 16
AD CLOSE: AUGUST 22

NETHERLANDS
ISSUE DATE: SEPTEMBER 23
AD CLOSE: AUGUST 29

DOVE AUDIO 10th Anniversary
ISSUE DATE: SEPTEMBER 23
AD CLOSE: AUGUST 29

Retooling of Retail III: RETAIL SYSTEMS/SOFTWARE
ISSUE DATE: SEPTEMBER 23
AD CLOSE: AUGUST 29

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	322,286,000	325,367,000 (UP 1%)
ALBUMS	272,911,000	280,193,000 (UP 2.7%)
SINGLES	49,345,000	45,174,000 (DN 8.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	158,016,000	178,560,000 (UP 13%)
CASSETTE	114,640,000	101,199,000 (DN 11.7%)
OTHER	255,000	434,000 (UP 70%)

OVERALL UNIT SALES THIS WEEK

12,298,000

LAST WEEK

12,776,000

CHANGE

DOWN 3.7%

THIS WEEK 1994

12,310,000

CHANGE

NONE

ALBUM SALES THIS WEEK

10,219,000

LAST WEEK

10,685,000

CHANGE

DOWN 4.4%

THIS WEEK 1994

10,367,000

CHANGE

DOWN 1.4%

SINGLES SALES THIS WEEK

2,080,000

LAST WEEK

2,090,000

CHANGE

DOWN 0.5%

THIS WEEK 1994

1,943,000

CHANGE

UP 7.1%

YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

	1994	1995		1994	1995
NORTHEAST	17,456,000	18,295,000 (UP 4.8%)	SOUTH ATLANTIC	56,177,000	60,678,000 (UP 8%)
MIDDLE ATLANTIC	47,424,000	47,654,000 (UP 0.5%)	SOUTH CENTRAL	48,224,000	48,310,000 (UP 0.2%)
E. NORTH CENTRAL	52,664,000	55,947,000 (UP 6.2%)	MOUNTAIN	20,432,000	20,194,000 (UP 1.1%)
W. NORTH CENTRAL	20,938,000	21,855,000 (UP 4.4%)	PACIFIC	58,970,000	52,434,000 (DN 11.1%)

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Country & Pop: The Twain Shall Meet

SHANIA TWAIN IS having a good chart week all around. Her Mercury album, "The Woman In Me," reaches the new peak position of No. 7 on The Billboard 200 and at the same time surpasses **Garth Brooks** and **John Michael Montgomery** to head up the Top Country Albums chart. Her debut self-titled album peaked at No. 67 on the country albums chart in 1993; "The Woman In Me" started higher than that, debuting at No. 65. One of the reasons the album is doing so well is the high-powered single, "Any Man Of Mine," which is the new No. 1 title on Hot Country Singles & Tracks. With its B-side, "Whose Bed Have Your Boots Been Under?," it is No. 1 on the Top Country Singles Sales chart for the fourth week. On the Hot 100, the two-sided hit slides 40-45, but even though it's moving down, it's worth noting that the record was one of the few country singles to crack the top 40 in the past few years. Other notable top 40 country singles on the Hot 100 have been "Achy Breaky Heart" by Billy Ray Cyrus and "Indian Outlaw" and "Don't Take The Girl," both by **Tim McGraw**.

CHART BEAT.

by Fred Bronson



DAMN! ANOTHER HIT: Sometimes it takes time for a single to build, and the latest example of patience paying off is the title that earns Greatest Gainer/Airplay honors on the Hot 100 Singles chart. **Sophie B. Hawkins** made her debut more than three years ago with a No. 5 hit, "Damn I Wish I Was Your Lover." Her engaging "As I Lay Me Down" was released as a single on Jan. 4. It's taken 27 weeks, but after debuting on the chart and then dropping down to the anchor position, "As I Lay Me Down" has rebounded and bullets 77-58. If this trend continues, Hawkins could have a second well-deserved top 10 title.

AND SEAL IT WITH A KISS: The biggest Batalngle of them all is not U2's melding of **T. Rex** and James Bond, "Hold Me, Thrill Me, Kiss Me, Kill Me," but Seal's "Kiss From A Rose," which moves faster than a Balarang from 25-12. The momentum should carry the record into the top 10, giving the British-born artist his most successful entry since his first release, "Crazy," went to No. 7 in 1991. "Kiss," heard over the "Batman Forever" end credits, could easily become Seal's biggest hit to date. The highest-ranked soundtrack single on the Hot 100 Singles chart isn't a Batrecord, but "Childhood," **Michael Jackson's** contribution to "Free Willy 2." It's down, 5-9, along with its A-side, "Scream."

The third-highest ranked cinematic tune is "Because Williams' "Colors Of The Wind" from the new No. 1 album on The Billboard 200, "Pocahontas." That gives the Hollywood label its biggest hit since **Elton John's** "Can You Feel The Love Tonight" from "The Lion King." It will be interesting to see if Walt Disney Records will do to "Pocahontas" what it has done to "The Lion King" and other recent soundtracks for animated films; you can find "The Lion King" album translated into French, German, and Italian. It just proves that the compositions of Elton John and Tim Rice sound great in any language. "Il Cerchio Della Vita" (Circle Of Life) anyone?

WHISPERS GETTING LOUDER: Just one week shy of the 26th anniversary of the first appearance by the Whispers on Hot R&B Singles, twins Walter and Wallace Scott are back on that chart at No. 73 with "Come On Home," their latest Capitol release. Although "Time Will Come" on Soul Clock was the Whispers' first chart single in 1969, they recorded as early as 1964, when "The Dip" on the Dore label was a hit on Los Angeles radio.

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LETTERS TO CLEO



SUMMER 1970 — Future LETTERS TO CLEO singer Kay Hanley meets future pen pal Cleo at summer camp • Sharing a love of Kumbaya, the Carpenters' "Close To You," tie-dye and hip huggers, they become pen pals.

SPRING 1974 — "I am not a crook" enters American popular vernacular • Future Cleo drummer Stacy Jones, bassist Scott Riebling and guitarists Greg McKenna and Michael Eisenstein steal their first instruments • Coincidence? We think not.

FALL 1976 — *Autoworld* Magazine declares the AMC Pacer "Car of the Future" • Tom Scholz rejects a young Kay Hanley as vocalist for the groundbreaking musical band Boston (bad move, Tom — with Kay, maybe you could have sold a few more records).



SUMMER 1979 — Kay and her disco supergroup release the album "More Dance Fever: A Tribute to Denny Terrio" (200,000 shipped, 200,000 returned).

WINTER 1982 — Amidst the chaos of the Reagan Revolution, Kay's letters to Cleo are returned marked "Addressee Unknown."

SUMMER 1990 — LETTERS TO CLEO coagulates in Boston.

SPRING 1993 — LETTERS TO CLEO releases first 7" single "Here And Now" on CherryDisc • Throwing caution and an expired car insurance policy to the wind, they begin touring relentlessly (300 nights/year) and repairing their Chevy van incessantly (ditto).



FALL 1993 — Aurora Gory Alice released on CherryDisc • A&R weaselfest officially commences.

FALL 1994 — *Rolling Stone* cheers for Cleo's "memorable, shamelessly big and beautiful hooks" • Promising any and all Eagles opening dates in the Philippines, Giant finally signs the band, re-releases Aurora Gory Alice and services "Here And Now" to Alternative Radio.



WINTER 1994 — "Here And Now" is a Top 10 Modern Rock track *everywhere* • After 10 weeks in MTV Buzz Bin, it crosses to the almighty Top 40 (yipeeee!!!!) • Aurora Gory Alice jumps into the BB 200 and floors it up the Heatseekers Chart • Armed with an Allstate policy for the Chevy, they continue touring.

AUGUST 1995 — Wholesale Meats And Fish, a brand spankin' new LETTERS TO CLEO album featuring the first single "Awake" out on Giant • A new generation of raucous campfire sing-a-longs is born.



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